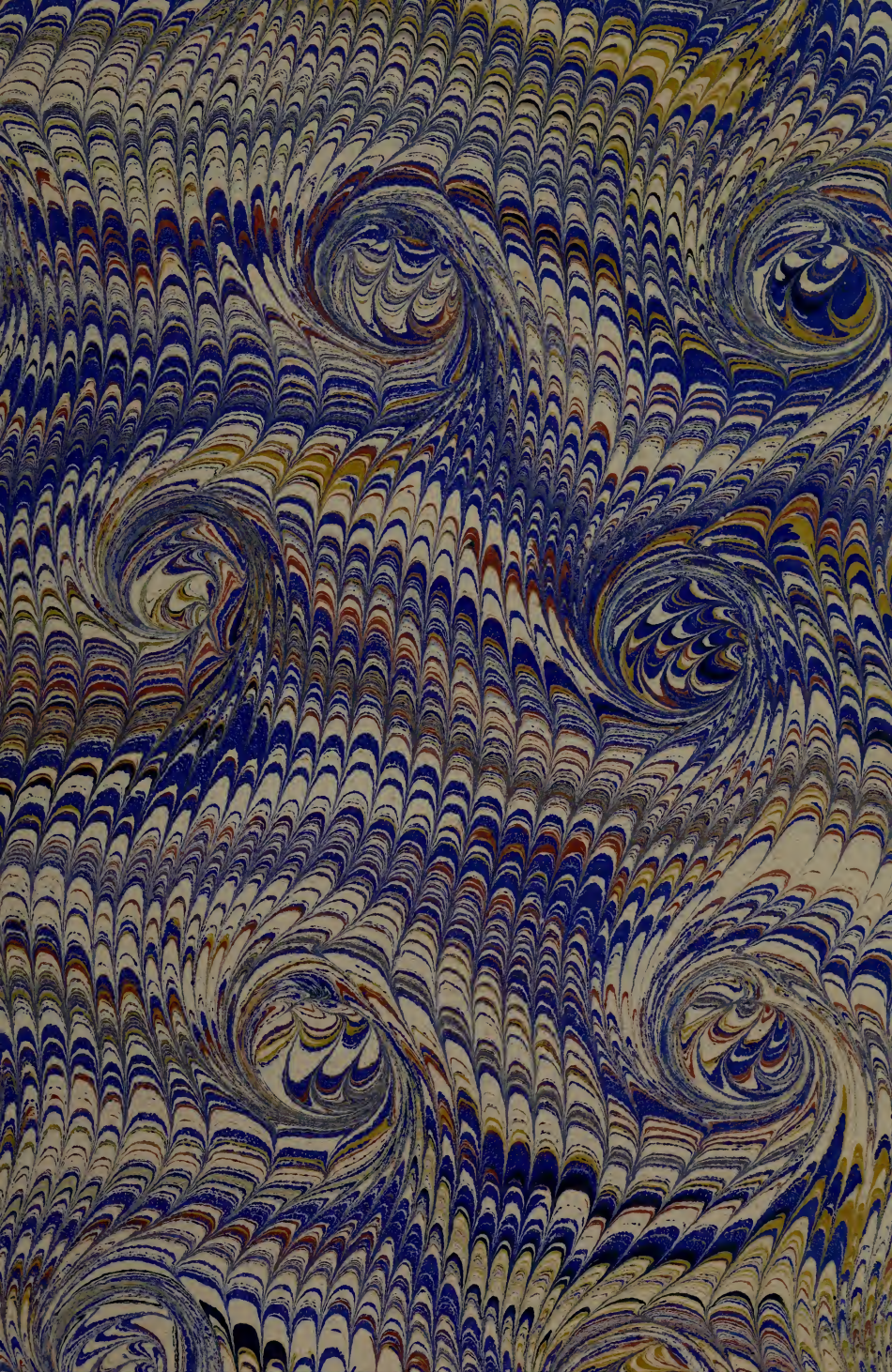

Ellis K. Watchouse,

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Memoranda on Fifty Pictures,

Selected from a Collection of Works

of the Ancient Masters.

Memoranda on Fifty Pictures,

Selected from a Collection of Works of the Ancient Masters.

With Notices of some Italian, Spanish, German, Flemish and Dutch Painters.

BY J. C. ROBINSON.

LONDON:
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PICTURES OF THE ITALIAN SCHOOLS.

No. 1.

Lorenzo Monaco, Florence, painted circa 1400, (or Taddeo di Bartolo).

Cook coll. 14.

THE Virgin and Child. Height of the picture, including the tabernacle work, 4 ft. 6 in., width 2 ft. 1 in.

The Virgin, seated on a cushion, holds the Infant Saviour on her knee; he is in the act of benediction, and holds out a scroll in his left hand. Painted in tempera on a gold background. This picture is the centre compartment of a small retable or altar-piece, and still retains its "Gothic" canopied framework and predella; the latter contains in the centre a medallion, with a small painted figure of our Saviour in the sepulchre, flanked with two kite-shaped shields, each bearing three maces,—the arms of the Florentine family, Gondi (?)—and in the pediment above is a bust, or half-length figure of our Saviour, in the act of benediction. This picture

was formerly at Wolterton, in the collection of the late Earl of Orford, by whom it was acquired in Italy. It is noticed by Waagen ("Art Treasures," vol. iii. p. 436), in the following terms: "Taddeo di Bartolo. The Virgin and Child: an excellent picture, especially in the expression of melancholy in the head of the Virgin. I am not aware to what master the picture is here attributed."

Signor G. B. Cavalcaselle, who has seen this picture more recently in the possession of the writer, ascribes it most positively to Lorenzo Monaco.

No. 2.

Giovanni di Paolo, (Siena, painted circa 1423-50.)

The Annunciation. Width 1 *ft.* 6 *in., height* 1 *ft.* $3\frac{1}{2}$ *in.*

In the centre, the principal subject represents the announcing angel appearing to the Virgin, within an elaborate interior of richly-decorated 15*th century architecture. On the right, in a separate compartment, St. Joseph is seen seated near a fire, and on the opposite side in the background, is represented the garden of Eden, with the expulsion of Adam and Eve. A highly finished tempera picture on panel, probably a compartment of a predella,—acquired from the late Mr. Farrer. Signor Cavalcaselle notices this picture ("New History of Painting in Italy," vol. iii. p.* 80,) *as follows: "A panel (small) by Giovanni di Paolo is (under the name of Gentile di Fabriano) in possession of Mr. Farrer in London. Subject, the Annunciation and the Expulsion of Adam and Eve from Paradise. In the same style is an Adoration of the Magi, from the Northwick collection, now belonging to Mr. Fuller Maitland."*

No. 3.

Sandro Botticelli, (Aleſſandro Filipepi, Florence, 1447-1515.)

The Virgin and Child, and St. John. Diameter 2 *ft.* 10 *in. A "Tondo" or circular panel picture, painted in tempera, retaining its ancient carved and gilded frame of fruit and flowers.*

The Virgin ſtanding, her countenance marked with an expreſſion of melancholy foreboding, tenderly embraces the infant Saviour, whom ſhe holds in her arms. She is clad in blue drapery, and over her head and ſhoulders is thrown a tranſparent veil. On the left the infant St. John bends forward in an attitude of adoration. Landſcape background, an extended country, with a lake or river and a city in the diſtance. Acquired in Florence.

No. 4.

Fra Bartolommeo (Baccio della Porta, Florence, 1469-1517.)

Cook coll. 199.

The Virgin and Child. Panel. Height $6\frac{3}{4}$ *in., width* $5\frac{1}{4}$ *in.*

The Virgin, clad in blue and red drapery (a three-quarter figure, ſeen nearly down to the feet), is ſeated on a throne betwixt two pilaſters. She holds an opened book, the leaves of which the Infant Saviour, ſeated in her lap, is turning over with both hands. The deep-toned tranſparent colouring

and powerful chiar'-oscuro of the master are characteristically displayed in this work, which is moreover executed in the most careful manner. Although of unusually small dimensions, it was obviously a devotional picture complete in itself. The carved and gilded frame of this picture is of Spanish 17th century origin.

No. 5.

Mariotto Albertinelli, (Florence, 1477-1520.)

Four small panels, united in the same frame, painted in oil on a gold ground. Dimensions of each, 6 in. long by 5 in. high.

The subjects represent respectively; A Sacra Conversazione.—The Virgin and Child seated on a throne, with St. Anthony and St. James standing one on each side. The Crucifixion, with the Virgin and St. John. The Martyrdom of St. Stephen and the Martyrdom of St. Sebastian. These small pictures, painted nevertheless, with all the breadth of manner of the great works of the master, were acquired in Florence, and the writer has more recently seen in that city several other small compositions, which seem originally to have formed part of the same series; but some of these were by another and inferior master, perhaps Il Francia Bigio. All the last-named pictures, however, were unfortunately in so damaged a condition as to render their acquisition undesirable. The four now described, on the contrary, are in their pristine state. They appear originally to have formed part of a continuous band or framework of small panels, surrounding a larger

devotional picture, probably removed from one of the churches of Florence or the neighbourhood. They are of the mature period of the painter, and they strongly recall the manner of his friend and fellow-worker, Fra Bartolommeo; the physiognomic type of the figures and other peculiarities, however, identify them as the work of Albertinelli.

No. 6.

Marcello Venusti, after Michael Angelo.

(1515-76; *worked in Rome.*)

The Holy Family, called "Il Silenzio." Panel. Height $6\frac{3}{4}$ *in., width* $5\frac{1}{4}$ *in.*

The Virgin is seated on a stone bench, at one end of which is a recess containing an hour-glass, her right hand rests on an opened book, and she is looking down upon the Infant Saviour, who lies asleep by her side, his head and arms resting on her knee. Behind, on the right, Joseph leans forward, his head supported on his hand, and resting on the raised back of the bench, and on the opposite side the young St. John also bends forward with his finger to his lips. This beautiful composition of the great Florentine "Capo Scuola" has been frequently repeated by his scholars, both painters and engravers. The original work, by Michael Angelo, was probably a drawing or cartoon, no longer extant. The present highly finished little picture offers a typical example of the works of the "little masters," the copyists of Michael Angelo, of whom Marcello Venusti and Giulio Clovio stand at the head.

No. 7.

Lo Spagna (Umbrian School; painted circa 1507-30.)

The Flagellation of our Saviour. Panel. Height 1 *ft.* 10 *in., width* 1 *ft.* 7 *in.*

In the centre of the compoſition, our Saviour, in the nude, the figure ſeen full in front, his hands tied behind his back, and with a blue drapery round his loins, is bound to a tall Corinthian column. Two executioners are ſcourging him, the one on the right ſide of the picture, with his back to the ſpectator, the other on the oppoſite ſide, a front figure, with a narrow ſcarf of crimſon and yellow ſhot drapery round his loins; both wear fantaſtic caps or turbans, ornamented with feathers and ſcroll foliage, of a type ſeen in many works of Perugino and his ſchool. In the background is a portico of three Ionic pilaſters, with circular arches betwixt, in the ſpandrils of which are ſmall ſculptured medallions with equeſtrian figures. Through the openings of the arches is ſeen a landſcape background,—a valley bordered with diſtant blue mountains, and with ſlender trees with light open foliage on each ſide. This picture, formerly aſcribed to Pietro Perugino, was obtained, many years ago in Milan, by George Morland, Eſq., and it afterwards paſſed into the collection of Lord Northwick. There can be little doubt that it is from the hand of the Spaniſh follower of the great Umbrian maſter. The eclectic peculiarities of Lo Spagna are indeed manifeſted in this work in a very evident manner. Lo Spagna is known to have directly imitated Pietro Perugino, Luca Signorelli, and Raffaelle, and in the preſent picture the Chriſt bears an almoſt exact

resemblance to more than one similar figure by Pietro, whilst the two executioners, although drawn and painted with greater delicacy and refinement of manner, are evidently free imitations of the two striking figures in the well-known little picture of the Flagellation, by Luca Signorelli, in the Brera, at Milan. The influence of Raffaelle is moreover to be seen in every part of the picture, particularly in the beautiful landscape background, which is identical in treatment with those of Raffaelle's earlier pictures, notably with that of the Madonna della Casa Canigiani at Munich. This picture, one of the most highly finished productions, on a small scale, of the Umbrian school of the earliest years of the 15th century, was in all probability painted in close connection with Raffaelle, whilst both he and Lo Spagna were fellow-students or assistants with Perugino.*

No. 8.

Gian-Antonio Boltraffio (Milan. Painted circa 1500.)

Panel. Height 1 *ft.* 3 *in., width* 1 *ft.* 1 *in.*

Bust portrait of a young man of about twenty years old, with dark bushy hair, cut straight across the forehead, wearing a low black cap or beretta, plain black, tight-fitting doublet, showing a narrow margin of white linen collar round the neck, the costume

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* *It is not unineresting to note that the same finely-drawn figures were adopted again by a great 17th century master—Domenichino, for they may be recognized in the two executioners in the celebrated fresco of the Martyrdom of St. Andrew, by that master, in the church of Sant' Andrea della Valle, in Rome.*

indicating the end of the 15th century. The background is a leaded light window caſement of round "bulls' eye" quarries. This picture was acquired in Bologna and originally came from the Galleria Ercolani, where it was attributed to Franceſco Francia. Whilſt, however, the picture diſplays many points of reſemblance with the ſtyle of Francia, the influence of Leonardo ſo ſtrongly ſtamped upon it, ſeems to preclude the likelihood of its being the work of the former great maſter. The preſent attribution to Boltraffio is made on the authority of Dr. Waagen, who, on recently inſpecting the picture, declared his certain conviction that it was by that rare follower of Leonardo.

No. 9.

Sodoma (Giovanni Antonio Razzi or Bazzi, born at Vercelli, 1479, *painted chiefly in Rome and Siena, died* 1554.

St. George and the Dragon. Height 4 *ft.* 8 *in., width* 3 *ft.* 3 *in.*

In the foreground, on the brink of a marſh, fringed with a grove of tall ſlender trees, the Saint on a war-horſe clad in Roman armour, has juſt transfixed the Dragon with his lance, the ſhivered half of which, encircled by a pennon with a red croſs, reſts on the body of the writhing monſter. On the left is ſeen the princeſs kneeling with uplifted hands. The background diſplays a wide river or lake, with rocky banks crowned by a city with elaborate buildings. A winding road leads up to it, and on this road, on the towers and ramparts of the city, and alſo in boats on the lake, are numerous ſpectators eagerly watching the combat. In the upper part of the picture an angel is ſeen deſcending from the clouds.

An elaborate and highly-finiſhed oil picture on panel. From the Alton Towers collection; acquired by the late Earl of Shrewſbury in Siena.

No. 10.

Milaneſe School of Leonardo da Vinci, painted circa 1500-10 (*aſcribed to Gaudenzio Ferrari*).

The Virgin and Child with St. John, in a Landſcape. Panel. Height 12 *in., width* 9 *in.*

The Virgin, ſeated on the ground at the foot of a rock, contemplates the two children, who, ſeated by her ſide, are kiſſing each other. In the background a grove of trees, with a winding rivulet bordered by pollard willows. The Virgin is dreſſed in a dark crimſon robe and a blue cloak, and a tranſparent veil is thrown acroſs her head and ſhoulders. Her right hand embraces the Infant Saviour, whilſt her left, outſtretched, is extended over the two children; this attitude, and the expreſſion of her countenance, ſeeming to indicate the joy and ſurpriſe with which ſhe liſtens to the ſalutation of the youthful precurſor. The heads of the kiſſing children are in imitation of a famous original deſign of Leonardo, of which many contemporary renderings by his great Milaneſe followers are extant, and the beautiful head of the Virgin is likewiſe full of Leonardeſque character. Nevertheleſs, in it, and in other details of this compoſition, the phyſiognomic type of Gaudenzio, and his peculiar characteriſtics of ſtyle, appear to be recognizable. In any caſe, whether by Gaudenzio or ſome other great contemporary maſter, there can be little doubt that this picture was executed during

the lifetime of Leonardo, and that it is one of those works produced in the district of Milan, at the period of the enthusiastic admiration, which the novel and fascinating manner of the great Florentine seems to have excited amongst the painters, both young and old, of the Lombard school.

Acquired from a private collection in Madrid, where it was ascribed to Leonardo.

No. 11.

Correggio (*Antonio Allegri*), *Parma*, 1493-1534.

The Inspiration of St. Jerome. Canvas. Height 3 ft. 6 in., width, 3 ft. 1½ *in.*

The Saint, an aged man, is represented in the nude, with the exception of a scarlet mantle, which is thrown loosely over his shoulders and folded round his loins. The figure is in a momentary foreshortened attitude, seated, but the left knee rests on a square stone; the upper part of the figure is turned in a sense, opposite to the movement of the lower part. The head, seen almost in profile, is uplifted towards the sky, and both arms are extended—the right one, raised above the head, holds a large scroll, which appears to have emerged from a mass of rolling grey clouds, filling the upper part of the left side of the picture—the other arm reaches towards an opened book, which is held out before the Saint by a boy angel. On the ground betwixt the two figures is a couchant lion. The fingers of the Saint's left hand are in the act of turning over the leaves of the book, the text of which is written in rubricated Greek characters. The angel is dressed in a robe or

tunic of ſhot or changeable ſtuff, of ſlate blue and yellowiſh pink hues, without ſleeves, and open at the thighs, ſo that the arms and legs are naked; the feathers of his wings ſlightly tipped or tinted in parts with red, yellow, blue, &c. In the background is a lofty maſs of rocky blue mountains, with a caſtle and trees.

On the ſcroll which the Saint is receiving is the inſcription in finely formed Roman characters:

DELI
COM
VR

And on the ſquare ſtone in the right-hand corner of the picture, on which he is kneeling, repreſented as if written on a piece of paper attached at each corner with red wax or wafers, is inſcribed, in Roman characters:

POL(YD)I
PRIVATO.

Although the ſubject or intention of this picture is unmiſtakeable, expreſſing as it does, in a literal and dramatic manner, the communication of the divine inſpiration to St. Jerome, the exact meaning of the abbreviated inſcriptions is not evident.

The compoſition is entirely different from that of the famous St. Jerome, in the Muſeum of Parma, yet, whoever has ſeen that picture cannot fail to notice many points of ſtriking reſemblance. The latter picture was painted in the year 1523, *but in the opinion of the writer, the preſent work was executed ſome years later, and during the time when Correggio was mainly occupied with the freſcos of the cupola of the Duomo (circa* 1528). *The general ſtyle and arrangement of the compoſition is that of the Duomo freſcos, and the difficult foreſhortened attitudes diſplayed in it clearly owed their origin to Correggio's previous practice of drawing from clay or plaſter*

models for the positions "di sotto in su," required by the arrangement of the cupola figures. Careful observation of the many red-chalk drawings of Correggio of this period, still extant, most of them studies for the great mural works at Parma, by their exact resemblance in style and manner of design, denotes beyond the possibility of mistake the authorship of this work; points of coincidence, or strong resemblance to other easel pictures of Correggio, may however be specified.

The colouring, especially in the flesh, exhibits the same inimitable "morbidezza" seen in the Antiope of the Louvre—in the damaged Mercury, Venus, and Cupid of the National Gallery, (the wings of the Cupid in the last-named picture form the counterpart of those of the angel in the present work). The exquisite little Holy Family of the National Gallery, again, is recalled by numerous admirable passages in the present picture, notably by the hands and feet of the children, and finally, its resemblance, in general tone and scheme of colour with the Marriage of St. Catherine, in the Louvre, must strike all who are familiar with that work.

The great qualities of art, of which Correggio may be said to have been almost the inventor, are all indeed manifested. His proverbial "grace" is resplendent in the beautiful little boy-angel, and the well-known physiognomic type of the master, so often repeated in his children or amorini, is perfectly represented in the smiling head of this figure—whilst in breadth and suavity of light and shade, local truth, and exceeding power and brilliancy of colouring, this picture is on a level with the most famous works of Correggio. It has the advantage, moreover, of being in the most perfect possible state of preservation.

In the early part of this century this picture formed part of the collection of the late Sir Thomas Baring, and with other of his Italian pictures, was sold by auction at Christie's. It afterwards passed into the possession of a Mr. Leifchild, an auctioneer

of the city of London, in whose possession it remained many years. This gentleman, who seems to have estimated its value at a very large sum, retained it till his death, when his executors sent it for sale to Messrs. Phillips', placing a high reserved price upon it, it was in consequence offered for sale by auction more than once, but from the last-mentioned cause, and the fact of its being an undescribed work, it failed to find a purchaser, and the present possessor ultimately acquired it, from the owners, through Messrs. Phillips.

No. 12.

Bernardino Lanini, (Vercelli, 1522-1578).

The Virgin and Child and St. John. On panel. Height 1 *ft.* 5½ *in., width* 1 *ft.* 1½ *in.*

The Virgin, seated under a rock, near the stem of a large tree, holds the Infant Saviour on her lap; she is bending forward with a smiling countenance towards St. John, who with the lamb is seated by her side (on the left), and points with one hand towards the Infant Christ. In the background a tower or castle, and the horizon is bounded by high-peaked rocks.

From the collection of the Count Cesare Saluzzo of Turin.

No. 13.

Parmegiano, (Franceſco Mazzuoli,) Parma, 1503-1540.

The Repoſe in Egypt. Length 1 *ft.* 4 *in., height* 1 *ft.* 2 *in.*

On the right of the compoſition, the Virgin is ſeated on a raiſed platform or high ſtep with an arched opening beneath, the Infant Saviour reclines on a pillow by her ſide, and a boy-angel looks down upon him from behind. An ox and an aſs bend their heads forward towards this group. On the left St. Joſeph, a grandly draped figure, ſeated on a ſtep or baluſtrade, ornamented with a ſculptured bas-relief, contemplates the Infant Chriſt. The group is placed at the foot of a façade of claſſical architecture, in the centre of which is an arched receſs or avenue, trelliſed with vines.

This compoſition has all the finiſhed elegance and charm of an antique cameo, and it would be difficult to cite any other compoſition of Parmegiano, which diſplays in a greater degree the proverbial "grace" of the maſter, whilſt at the ſame time it is free from the exaggeration which ſo frequently detracts from his works.

Although well finiſhed, the picture is painted with great dexterity and eaſe, in a ſtyle which recalls the ſmaller works of Rubens; the thin tranſparent colour and gay lightſome tone, indeed, approximate ſo ſingularly to ſimilar characteriſtics of the great Flemiſh painter, that it is difficult at firſt ſight not to believe it to be one of thoſe copies or paſticci from the works of Italian maſters, which Rubens is known to have made;

it is, however, certain that the picture is by the hand of Parmegiano.

From the collection of S. Rogers the poet, and previously in that of Sir Thomas Lawrence.

No. 14.

Antonello di Messina. Born at Messina about 1414, *died at Venice about* 1493.

Head of our Saviour at the Column. Panel. Height 10½ *in., width* 8 *in.*

Sir H. Cook.

A cord is tied loosely round the neck, the head is upturned, and the tearful eyes and half-opened mouth are expressive of profound sorrow; a crown of thorns encircles the brow, which is almost covered with luxuriant long brown hair, falling in wavy curls on the shoulders. The face is painted in the most highly-finished manner, the modelling of the forms defined with extraordinary force of relief, whilst the hair is executed with microscopic delicacy and precision.

The remarkable place occupied by Antonello di Messina in the history of art, gives an exceptional importance to every one of his indubitable works; these are indeed, very few in number, but they all bear certain marks of authorship, and thus convey the most perfect and definite ideas of the characteristics of the master.

The present work is identical in all respects of style, local colour, and method of execution, with the well-known portrait from the Pourtales Collection, now in the Louvre, and it is of about the same dimensions. Allowing for the difference betwixt

an ideal head and a literal portrait taken from the life, the principal characteriſtics of theſe two works are identical, and it is probable that they were painted at or near the ſame period, (1475). *Antonello probably painted many ſuch ſorrowful heads of our Saviour. His great prototype, John Van Eyck of Bruges, had preceded him in their production,* (*vide the picture in the Academy at Bruges*)*; it was a type eſpecially demanded by the particular devotional bias of the* 15*th century, and which laſted long afterwards, eſpecially in Flanders and Spain. Three others by Antonello are known to exiſt, one in the National Gallery in London, dated* 1465*, this however, though very intereſting, is entirely Flemiſh in treatment, and it is unfortunately a mere defaced wreck; a ſecond in the Stadel Muſeum at Franckfort, this is apparently poſterior in date to the laſt-mentioned ſpecimen, but is a comparatively coarſe and common work—and it is alſo in bad preſervation; the third, which the writer has not ſeen, is at Venice; it is reported to reſemble the one now in queſtion.*

The preſent head, that of the National Gallery, and the one at Franckfort, although very ſimilar in type are quite different heads, (*i.e. they are not "repliche" one of another*). *The preſent picture is in the moſt perfect poſſible ſtate of conſervation, and it is eaſy to comprehend the powerful impreſſion ſo original and characteriſtic a work muſt have produced at the time of its execution.*

It was acquired in 1863 *from a Jew at Granada in Spain, and had probably remained in the Peninſula ſince the time of its production. There is no record of Antonello having viſited Spain, but the fact of his having lived under the Arragoneſe-Neapolitan dynaſty ſeems to point to a poſſible connection with that country.*

No. 15.

Giovanni-Battiſta Cima da Conegliano. Venetian School. Painted circa 1490.

Head of the youthful Saviour, or St. John the Evangeliſt. Panel. Height 10½ *in., width* 8 *in.*

Full-faced buſt, with long flowing hair; crimſon tunic with hem or border of gold embroidery, and a mantle thrown over the left ſhoulder, of dark green, ſhot with yellow and purple. Acquired from the Monte di Pietà, in Rome, 1860. *This ſmall, highly-finiſhed picture, like Nos.* 4 *and* 18, *is one of the claſs of works executed for private devotional uſe. The frame, in which ornamental borders cut from an Italian illuminated manuſcript are inſerted, is one of thoſe deſigned and arranged by the Abbate Celotti, an Italian amateur, who, in the early part of this century, brought to this country an important collection of illuminations and manuſcripts.*

No. 16.

Bernardo Zenale (aſcribed to), called Bernardo da Triviglio. Milaneſe School. Flouriſhed during the ſecond half of the 15*th century and earlier years of the* 16*th.*

Chriſt, after the Reſurrection, ſeated on the Sepulchre, conſoled by an Angel. Panel. Height 7 *in., width* 5¼ *in.*

Our Saviour is ſeated on the edge of an open tomb or ſarcophagus, at the mouth of a cave; an angel, with large wings

ſtands beſide and ſupports him, one hand placed on his drooping forehead, the other paſſed round his ſhoulders. A landſcape background on the left, with water and a bridge, and Mount Calvary with the three croſſes. Day is breaking over diſtant mountains, the ſky and pearly clouds tinged with amber and crimſon.

The angel is clad in a crimſon dreſs, open at the knees, the ſleeves of pale blue and red ſhot ſtuff, tight fitting and puffed with white linen, in the faſhion of the ſecond half of the 15th century. This highly-finiſhed little picture is reſplendent with the gem-like luſtre of colour ſo characteriſtic of the early Venetian and Lombard Schools, and like many contemporary works of the Vivarini, Crivelli, Carpaccio, and others, it appears to have been painted on a gilded ground. Like the Fra Bartolommeo (No. 4), it is alſo a ſmall devotional picture complete in itſelf. It may be noted that theſe highly-finiſhed early Italian pictures, of miniature ſize, are now of very rare occurrence, perhaps mainly from the fact that, their deſtination having been as aids to private devotion, moſt of them have periſhed from actual uſe or accident, in tranſmiſſion from generation to generation of poſſeſſors, whereas the larger works of the ſame maſters have come down to us, for the moſt part, as fixtures in the churches and convents for which they were painted. Theſe ſmall works in oil had their counterparts on vellum, and a few ſuch illuminations, by the greateſt maſters, are ſtill extant.

In Italy, from the greater frequency of tempera painting, vellum illuminations were indeed apparently more generally affected for private devotional uſe than oil pictures, and the production of ſuch works as the preſent, was probably at length ſtimulated in the north, by the importation of the innumerable ſmall oil pictures of the early Flemiſh School. As may be ſeen in many early Flemiſh illuminations, engravings, &c., theſe

little devotional works were in almoſt univerſal uſe, hung at the teſters of beds, or on the ſide walls, over prayer deſks, &c.

The picture in queſtion was obtained from the Monte di Pietà in Rome, and was there aſcribed to Cima da Conegliano. With reſpect to the rare yet intereſting maſter, whoſe work the writer believes it really to be, little is known. He is ſtated by Zani to have died in 1526, *at an extreme old age, and to have been a painter of "Hiſtory and Architecture;" by the latter qualification, is probably meant that his works were diſtinguiſhed by an affectation of rich architecture and ornamentation in the backgrounds and acceſſories, a ſpecial characteriſtic of many early north Italian painters of the ſecond half of the* 15*th century. Zenale is quoted in connection with Leonardo da Vinci as the friendly adviſer, who recommended him to leave unfiniſhed the face of our Saviour, in the famous wall picture of the Cenacolo, an indication which ſeems to connect him with the ſchool of ſpecial admirers and imitators, which Leonardo gathered around him in ſo remarkable a manner, during his reſidence at Milan. The writer has ſeen more than one oil picture, and alſo ſeveral original pen-and-ink drawings, unqueſtionably by the ſame hand as the preſent work—all of them are remarkable for an exuberance of architectural detail and ornamentation, and one of them, a biſtre drawing, for a portion of a compoſition repreſenting Chriſt before Pilate, in the collection of John Malcolm, of Poltalloch, Eſq., is ſigned, evidently in characters of the period, "Il Zenale." Every preſumption, therefore, ſeems to point to this artiſt as the real author of the preſent picture.*

The ebony frame, inlaid with filets of white metal, in which the picture is placed, is of Florentine origin, circa 1620.

No. 17.

Giorgione, (Giorgio Barbarelli;) Venetian School; born 1477, *died* 1511.

Virgin and Child and St. John. Height 2 *ft.* 6 *in., width* 2 *ft.*

The Virgin, ſeated on a ſtep or dais, clad in dark greeniſh blue drapery, and with a white linen ſcarf or veil round her head and boſom, holds the Infant Saviour on her knee. Around the waiſt of the child (the figure is otherwiſe in the nude) is tied a white cloth or ſcarf, which falls down over the knee of the Virgin. The child, in an attitude of infantile playfulneſs, is endeavouring to catch a dragon-fly, which hovers near him. On the oppoſite ſide, the Virgin graſps the hand of the young St. John, draws him towards her and aſſiſts him to mount the ſtep; this figure is clad in white drapery, the arms and legs bare. The background of the picture is partly occupied by a dull crimſon or morone coloured curtain. Painted in oil on panel, with rich powerful impaſto.

*This picture was probably produced at about the ſame time as the fine work in the Louvre, (The Holy Family with St. Sebaſtian and a Donor,) as it cloſely reſembles it in general ſtyle and manner of execution and local colouring.**

The admirable and original power of colour diſplayed in this picture is enhanced by a technical execution, which has all the

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* *See Notice des Tableaux du Louvre, par M. Frédéric Villot (article "Barbarelli"), as M. Villot well expreſſes it, Il Giorgione was the inventor of "l'idée de cette largeur, de cette abſorbtion des détails dans la maſſe générale, artifice inconnu aux maîtres antérieurs," &c., both theſe pictures may be taken as perfect types of theſe remarkable qualities.*

breadth and full, rich texture of Rembrandt. It nevertheleſs poſſeſſes that peculiar "enamelled" ſurface, characteriſtic of the early oil pictures of both the Flemiſh and north Italian Schools. The ſuperiority of the primitive technique over that of the more recent periods, even over that of the great 17th century Dutch maſters, is indeed well ſhown in this picture, which, whilſt painted with a full bruſh and loaded with a great body of colour, completed, moreover, with final glazings, has retained, even in the darkeſt paſſages, its primitive luſtre and tranſparency; after upwards of three centuries, in fact, it remains in an abſolutely perfect ſtate of preſervation. As has been frequently noticed, the breadth and largeneſs of ſtyle and vigorous impaſted execution, which ſeem correlative to each other, and are great characteriſtics of modern painting, were, doubtleſs, mainly due to Giorgione. It was he, at all events, who firſt conſpicuouſly broke ground in thoſe directions, and although his great follower and rival, Titian, brought theſe qualities, to their higheſt point, it is inſtructive to note that he was the firſt to abuſe them, Titian indeed ſoon forgot the means in the end. Bent ſolely on the immediate objective reſult, he ſeems gradually to have become careleſs and indifferent to the technical precautions, which the early painters ſo ſcrupulouſly obſerved, and it is intereſting to remark, that the early works of Titian (thoſe which in ſeveral great galleries are aſcribed to Giorgione), are, as a rule, ſound and well preſerved, the technique being ſimilar to that of the preſent work, whilſt there is a gradual and progreſſive deterioration in this reſpect viſible in Titian's later productions,—blackneſs and opacity of tint, and the numerous practical evils ſuperinduced by the careleſs uſe of incongruous vehicles and fugitive colours, becoming gradually more and more manifeſt until they attain a climax in his laſt works, as may be ſeen in a numerous ſeries of pictures produced in his extreme old age, extant in the Madrid Gallery.

No. 18.

Titian, (Tiziano Vecellio,) 1477-1576; *Venetian School.*

Portrait of an Italian Nobleman. On canvas. Height 3 ft. 2 in., width 2 ft. 8 in.

A life-sized, half-length figure, standing erect. He is apparently about forty years old, with moustache and short beard, and closely-cut dark hair, dressed in a doublet of crimson velvet, richly slashed and embroidered with gold braid, a steel gorget and narrow frill ruff round his neck; a massive gold chain in three lengths, hangs down to his waist, with a lozenge-shaped gold medallion pendant from it, and a poignard is attached to his girdle on the right side; his left arm is bent at an angle, his hand resting on his hip. Judging from the costume, and also from analogy with other portraits of Titian, the date of this picture would seem to be about 1540-50.

No. 19.

Paris Bordone, born at Treviso 1500, *died at Venice* 1571.

Mercury and Bellona arming Mars. A portrait group on canvas. Length 5 ft. 1 in., height 3 ft. 4 in.

Composition of three life-size figures seen down to the knees. In the centre, Mars clad in a steel cuirass, and draped with a

rich crimſon mantle, is receiving a ſhield from Bellona, who, on the right, her ſtreaming golden hair confined by a poliſhed ſteel morion, and wearing a cuiraſs, golden lion's-head pauldrons or ſhoulder-pieces, and dark blue drapery, bends forward, and is about to buckle the ſtrap of the ſhield round the ſhoulders of Mars; on the oppoſite ſide, Mercury, a ſemi-nude figure, with green drapery, places a golden helmet on the head of Mars. The background is a landſcape with a chain of diſtant mountains. The picture is ſigned in Roman characters

O . PARIDIS .
BORDONI.

This picture is an important work of the beſt period of the maſter, and according to the Venetian faſhion (ſee note on the picture of Carletto Cagliari, No. 25), the allegorical ſubject has been choſen as a pretext or convenient means for the compoſition of an elaborate "fancy" portrait picture. Ridolfi mentions that Paris Bordone gained eſpecial commendation for the ſkill with which he gave to his portraits the air of hiſtorical or "fancy" pictures. The principal figure, Mars, a young man of twenty-five or thirty years old, judging from reſemblance with authentic portraits, is a portrait of Ottavio Farneſe, nephew of Pope Paul III. and a celebrated military commander of the period of the work (circa 1540-50). The Mercury repreſents a man of forty-five or fifty years old, and the features have a certain reſemblance (probably a family likeneſs) to thoſe of the Mars. While the Bellona is a beautiful young woman of eighteen or twenty: ſhe has a tendency towards the uſual Venetian "embonpoint," with a blonde roſeate complexion, and magnificent waved or crimped golden hair.*

This is the well-known lady, repreſented many times in the

* *See in particular the portrait of Ottavio in Titian's picture of Paul III. and his nephews, in the Naples Gallery.*

pictures of Paris Bordone (see her portrait in the National Gallery at the age of nineteen, No. 674.)

It is evident that the lady "sat" or "posed" for the present and the last-named portrait at about the same time; she seems to have been famous for her beauty, and not improbably may have been the mistress of Ottavio. She is, however, said to have been a member of the noble Genoese family, Brignole, (National Gallery Catalogue, description of No. 674,) but this appears to be a mere tradition or supposition attaching to the National Gallery picture, resting on no special evidence or authority, and it seems more likely that a personage, who evidently often served as a painter's model, was a celebrated courtezan, rather than a young lady of noble family.

This picture came from the Solly Collection.

No. 20.

Tintoretto, (Jacopo Robusti,) Venice, 1512-1594.

The Resurrection. Painted on copper. Height 1 *ft.* 5 *in., width* 1 *ft.* 1 *in.*

Although painted with greater care and completeness than the majority of the works of Tintoretto, this small picture should perhaps be classed as a finished sketch, inasmuch as it is a preliminary design for the celebrated large picture in the Scuola di San Rocco, in Venice. It was last in the possession of Mr. Garle, a well-known amateur, especially of etchings by Rembrandt and the Dutch masters, and whose collection also contained a few excellent cabinet pictures and ancient drawings.

No. 21.

Carletto Cagliari, called Carlo Veroneſe. Venice. Born 1570, *died* 1596.

Sacra Converſazione, with St. Dominic inſtituting the Roſary. Canvas. Length 2 *ft.* 4 *in., height* 2 *ft.*

Cook coll. 1st.

St. Dominic, with a lily in his hand, holds up his rochet, filled with roſes, which he diſtributes to a crowd of kneeling and ſtanding worſhippers; behind the Saint is a kneeling angel with a baſket of roſes. The Virgin and the Infant Saviour with two boy angels, ſeated on clouds in the upper part of the compoſition, contemplate the ſcene.

The action paſſes in front of a raiſed platform of two ſteps, flanked at each ſide by coupled columns on high pedeſtals, and in the background betwixt, is a ſemi-circular trellis work of climbing roſes. The Saint, placed in the centre of the compoſition, ſtanding on the ſtep or dais, is bending forwards towards the eager crowd. The worſhippers, fourteen in number on the right, and fifteen on the left of the compoſition, all evidently repreſent portraits of actual perſonages of the time of the picture. On the right, the principal figures are a Doge of Venice, in his rich robes of ſtate, and a cardinal, and on the left, another cardinal and a perſonage in a rich furred robe of gold tiſſue, the remainder, men, women, and children of all ages, are all differently attired in carefully detailed coſtumes of the period, amongſt them may be noticed two nuns, a young prieſt or deacon, and a negro ſervant. This picture recalls, in its general ſtyle and intention, the celebrated picture in the National Gallery,

by Paolo Veroneſe, in which the claſſical ſubject, Alexander receiving the family of Darius, by a pictorial licence, ſerves as a pretext for a group of portraits of the members of the Piſani family. In the abſence of any armorial bearings or other preciſe indications, it is not poſſible to aſcertain what particular individuals are here repreſented, but the extreme care, and evidently anxious fidelity with which all the perſonages are delineated, either in their ſtate or official robes, or every-day dreſſes, the order of their grouping and other indications, render it certain, that it repreſents a gathering of all the contemporary members of a great Venetian houſe, under the protection of their patron ſaint.

Venetian pictures of this period, of the comparatively ſmall dimenſions and careful execution of the preſent work, are rare, the writer, indeed, cannot call to mind any other example of ſo rich and elaborate a compoſition on ſo ſmall a ſcale. He believes, that it is a careful reduction, by Carletto Cagliari, from a large mural or other picture, painted for a family chapel. Both the compoſition and the actual execution, reſemble and are in every reſpect worthy to be the work of Paolo Veroneſe and but for certain peculiarities, principally in the general tone of colouring, which point beyond miſtake to Carletto, he would have aſcribed it to Paolo himſelf; as it is, he believes it to be a careful reduced copy, by the hand of the ſon Carletto, from an original work of large dimenſions, by Paolo, and it may be fairly preſumed to have been a commiſſion from ſome one of the perſonages repreſented in the picture.

Acquired from the late Mr. Farrer, but originally brought from Venice by the late Mr. R. Cooke, R. A., as a work of Paolo Veroneſe.

No. 22.

Felice Riccio, called Bruſaſorci Giovane, (aſcribed to). Verona, 1540-1605.

Painted on black marble or "pietra paragona." Length $15\frac{1}{4}$ *in., height* $12\frac{1}{4}$ *in.*

The diſciples in the ſhip, on the ſea of Galilee, with Chriſt reſcuing St. Peter. This picture was formerly aſcribed to Daniele da Volterra, and in many reſpects it diſplays great ſimilarity to the works of that maſter. Bruſaſorci, however, cloſely ſtudied the great Florentine maſters of the 16th century, and there can be little doubt, that the preſent attribution is the correct one.

No. 23.

Cherubino Alberti of Borgo San Sepolcro. Born 1552, *died* 1615.

Portrait of an Old Man holding an arrow, or croſs-bow bolt in his hand. Panel. Height 1 *ft.* $10\frac{1}{2}$ *in., width* 1 *ft.* 6 *in.*

On the bolt is written the motto or proverb, "Buon Sagittario di lontan diſcerne." This vigorouſly executed and remarkable portrait, was painted up at once, without any ground or "priming," on a thick walnut wood panel, apparently a ſmall

door or ſhutter. At the back, the name of the painter is written, apparently in a contemporary hand. Cherubino Alberti, of Borgo San Sepolcro, is celebrated as an engraver, but his pictures are rare, and in the abſence of the inſcription at the back, the authorſhip of the preſent example would doubtleſs have remained unknown.

Acquired at Turin.

PICTURES BY SPANISH MASTERS.

No. 24.

Alexo Fernandez, of Seville.
Circa 1510-20.

HOLY FAMILY. The Virgin with the Infant Saviour and St. Anne. Painted in oil on panel. Height 1 *ft.* 8 *in., width* 1 *ft.* 2 *in.*

R. S. Grafton
Galls. Spanish Ex

The Virgin, clad in a crimson cloak, lined with bright yellow (the livery colours of Arragon), kneels on the floor of a raised stone dais, supporting the Infant Saviour, who, in the nude and standing, is caressing a lamb. Near them, the figure arranged so as to form a pyramidal group with that of the Virgin, is St. Anne, clad in a dark green cloak and a brown ("paño pardo") robe, holding an open book in her hand. She is seated on a stone platform, from which rises a canopy or throne, represented as of massive wrought stone work, lined with

a long panel of blue and gold brocade, the background forms a beautiful landscape, with buildings and a grove of trees on the margin of a lake bounded by distant blue mountains. In front, at the bottom of the picture, is a shield of arms quartering Castille and Arragon. Very little is known of the early painters of Spain, and yet the golden age of art in the Peninsula was that of its expansion into a preponderating power in Europe, under Ferdinand and Isabella and Charles V, and not, as is generally supposed, in the succeeding century, for then, notwithstanding the pre-eminent splendour of a few great names, mediocrity and decadence in the arts, as in everything else, became the rule.

In spite of the proneness to neglect and wholesale destruction, which has so long prevailed in Spain, there is still a vast mass of early works of pictorial art, scattered in innumerable nooks and corners of the land in the form of "retablos" and other devotional pictures preserved in churches, convents and private houses. The Vasari of Spain unfortunately flourished at a period when contempt for early art was almost universal, and, in consequence, the admirable work of Cean Bermudez contains but scanty and uncertain notices of the early Peninsular artists:—whilst hundreds of pages of his book are devoted to the notice of utterly uninteresting and unworthy manneristsof the 18th century, a few lines only, in most cases, are bestowed on the really great artists of the 15th and 16th centuries.

Fortunately, besides the great number of actual monuments of early art, the archives of cathedrals and corporate bodies, are in Spain, singularly voluminous and complete, and a great treasure of information, in regard to artists and their works, still exists to reward the critical student. The early Spanish artists, moreover, often adopted the convenient plan of affixing their names to their respective performances, in very con-

ſpicuous characters, and we have thus in many caſes authentic data for the identification of their other works. This is fortunately the caſe with the painter of the picture now in queſtion, —Alexo Fernandez. Cean Bermudez gives a ſhort notice of this excellent artiſt, and alſo of his brother Jorge, both of whom had been previouſly quoted in the rare 16th century work of Pablo de Ceſpedes. The two brothers appear to have worked together chiefly in Seville and Cordova, during the earlier years of the 16th century. Jorge Fernandez has the qualification of "Aleman," or German, appended to his name, an indication that the brothers were at leaſt of German, or rather Flemiſh, extraction. An examination of the works of Alexo Fernandez, ſtill "in ſitu" in Seville, in fact, entirely confirms this view. It ſeems, however, not likely that theſe could have been the productions of a born Fleming, their ſtyle and type of deſign being unmiſtakeably Spaniſh, whilſt on the other hand the "technique" is juſt as completely Flemiſh of the great Van Eyck following. The truth doubtleſs is, that "the two Fernandez" were the ſons or other deſcendants of one of the numerous Flemiſh painters, who ſettled and married in Spain, during the latter part of the 15th century—their family name Fernandez, it is ſcarcely neceſſary to obſerve, is Spaniſh, but it was the conſtant cuſtom, eſpecially in Andaluſia, for ſons to take the family name of the mother rather than the father, whenever the mother was of higher rank, or for other ſpecial reaſons, and nothing is more likely than that the naturalized deſcendants of an Eſpanoliſed Fleming, born of a Spaniſh mother, ſhould follow this cuſtom.*

Cean Bermudez ſays nothing of the excellent church pictures

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* *See memoranda on this particular practice of the early Peninſular artiſts in regard to ſignatures in an article by the writer, on the "Early Portugueſe School of Painting," in the Fine Arts Quarterly Review. Vol. i. note, page* 388.

of Alexo Fernandez, ſtill extant in Seville, the writer has, however, carefully noted and examined theſe pictures on the ſpot, and compared and identified the preſent work with them, at the moment of its acquiſition. He may here ſtate, that this picture was acquired in Seville in 1863, *from the collection of a well-known amateur,—the Canonigo Cepero, to whom the creation of the Seville Gallery is due* (*vide Ford's Hand-book*).

The Seville pictures are a large altar panel, hung on the ſcreen of the "traſcoro" of the church of Santa Ana, in the Triana ſuburb — a beautiful work, ſigned "ALEXO FERÑS," and three very large panels, each upwards of ten feet high, hung in a dark ſacriſty at the back of the high altar of the cathedral, repreſenting reſpectively the ſalutation of Joachim and Anna, the birth of the Virgin, and the Preſentation in the Temple. Theſe latter are hitherto unquoted, but are moſt certainly by the ſame hand as the Triana picture. They are in all probability ſigned, but the extreme obſcurity of the locality, and the fact of the lower part of the panels being completely covered with the ſplaſhes from wax candles, depoſited during centuries, prevented his aſcertaining this fact with certainty. It now remains to make a few notes on the peculiarities of this early luminary of the Andaluſian ſchool of painting. It has been already intimated that his pictures unite very oppoſite characteriſtics, that on the one hand, in point of colour and luſtrous execution, they are diſtinguiſhed by all the gem-like brilliancy and tranſparency of the followers of John Van Eyck, whilſt they are executed with the ſame ſpirited and dexterous manipulation—in ſhort, in theſe reſpects they probably cede in nothing to the greateſt contemporary painters of Bruges or Ghent; but, on the other hand, the ſtyle of deſign and phyſiognomic type are entirely diſſimilar, inſtead of the homely uglineſs of Flemiſh nature, we have here diſplayed a grace and elegance which ſeem even to have fore-ſhadowed Correggio and

Parmegiano, the ſuave beauty of the virgins and infant angels of Alonſo Cano and Murillo have, in fact, been anticipated by this early maſter. The proportions of the figures are lengthy, the hands and feet ſmall, the faces full of ſmiling grace, the draperies have beautiful flowing lines, inſtead of the hard, ſnapped folds of the Flemiſh School, whilſt the backgrounds and acceſſories are gay and beautiful landſcapes and rich architecture. In ſhort, in this early maſter we ſee the foundation of a diſtinct local ſchool of art, and the churches and convents of Seville and its neighbourhood, do in fact, reveal the exiſtence of a ſucceſſion of artiſts, down even to the end of the laſt century, in whoſe works the characteriſtics, of which the firſt evidence is ſeen in the pictures of Fernandez, may be continuouſly traced.

No. 25.

Diego Correa.

The Meeting of Joachim and Anna at the Golden Gate of the Temple. Panel. Height 2 *ft.* 9 *in., width* 2 *ft.* 4 *in.*

In the centre of the compoſition Joachim and Anna are ſeen embracing each other, a flying angel extends his arms above their heads. On the left a ſhepherd enters with a lamb on his ſhoulders, and on the right a maid ſervant, both in attitudes expreſſive of reverential ſurpriſe at the holy ſalutation.

Of Diego Correa again, little or nothing is known, except the evidence of his works ſtill extant. Cean Bermudez notices various pictures of this artiſt, one of them ſigned

"*D'Correa Fecit*, 1550." *It is not even known to what artiſtic centre of Spain he belonged, he is, however, the repreſentative of a peculiar tranſitional ſchool, which appears to have flouriſhed circa* 1530-60; *the writer is inclined to think this maſter and his followers were eſtabliſhed either in Toledo or Valladolid. Starting with the ſtrong Flemiſh bias of the Caſtillian Maſters of the early part of the* 16*th century, Correa ſeems to have engrafted on it the element of puriſm, religious expreſſion and regard for the higher qualities of deſign of the Florentine tempera painters. In many reſpects his pictures, whilſt betraying unmiſtakeable Flemiſh influence, recall, in particular, the works of Lorenzo da Credi. There can be little doubt, as has been noted by Cean Bermudez, that Correa, at ſome time or other, ſtudied in Italy, but at the ſame time, there is not the ſlighteſt appearance, in his works, of the imitation of Raffaelle and Michael Angelo, which, even as early as the middle of the* 16*th century, manifeſted itſelf in Spain, mainly through the influence of Alonſo Berruguete, Juan de Juni, and Becerra, and which in a ſhort time completely transformed the art of the Peninſula.*

Contemporary with Juan de Juanes, of Valencia, and like him (but without any apparent connection), Correa ſeems to have introduced an earlier infuſion of the principles of Italian art into Spain.

The "Muſeo Nacional," in Madrid, contains a ſeries of panels from a retablo, by this Maſter, none of them, however, attain to nearly the ſame level of merit as the preſent work. This picture, obviouſly alſo a panel from a retablo, was acquired in Spain by Baron Taylor, for the King Louis Philippe, and for a ſeries of years formed part of the Spaniſh gallery in the Muſeum of the Louvre—it was at that time, together with another notable panel by the ſame hand, repreſenting a Pietà, wrongly aſcribed to Juan de Juanes.

No. 26.

Early Spaniſh School. Painted circa 1550-60.

The Virgin, a ſtanding figure, clad in a crimſon robe and a dark green cloak or mantle, is nurſing the infant Saviour; on her right, ſtanding behind a ſtone bench, or platform ſcattered over with fruit, are two ſtanding angels, one of whom is playing a harp, on the other ſide a group of three angels ſinging, with a muſic book before them, the ground is ſtrown over with flowers. On Panel. Height 2 ft. 9 in., width 2 ft.

There is no certain evidence either as to the name or local abode of the painter of this notable early Hiſpano-Flemiſh picture, it is, in fact, an eclectic performance, one of a claſs peculiar to Spain, and leſs ancient than its appearance would ſeem to indicate. It was found in a private houſe in the city of*

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* *The writer has noticed this claſs of pictures in the introduction to an article on the "Early Portugueſe School of Painting," in the Fine Arts Quarterly Review, vol. i. p. 379. After alluding to the introduction of the Modern or Italian ſtyle of painting, which wrought a great and ſudden change in Peninſular art, he has ſaid: "But this revolution was not an univerſal one; the old ſchool was by no means extinguiſhed in the Peninſula, and there ſtill continued to co-exiſt another race, namely, that of pre-eminently devotional painters, who adhered, as a matter of eſtabliſhed conventional routine, to the old manneriſm. The ancient manner, in fact, ſtill found numerous ſupporters both in the artiſts and patrons of art, and thoſe characteriſtic qualities of the Peninſular*

Salamanca, in so thoroughly genuine and well preserved a state, as to suggest the belief, that it had remained there undisturbed ever since the period of its production, and those who are aware of the singular immobility of Spain will not deem it an unlikely supposition, that it was actually painted in the famous old city where it was found. It seems uncertain whether this picture was executed by a travelled Spaniard, familiar with the great masterpieces of Flemish and German art, or by a northern Master, who, from long residence in the Peninsula, had acquired a thorough Spanish bias. The writer inclines to the latter supposition. In all probability, notwithstanding its ostensible early character, it was not executed much before A. D. 1560. *An inspection of the picture seems to render it certain, that the painter was acquainted, either actually or at second-hand, with certain great masterpieces of Flemish and German art, in particular with the Adoration of the Lamb, by the Van Eycks, at Ghent, and the famous picture of Holbein, the Virgin and Child with the Burgomaster Meyer and his Family.*

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races, immobility and unreasoning adherence to established forms, are strikingly manifested in the fact, that apparently down to the early part of the 17th century, pictures continued to be produced, both in Spain and Portugal, which, in all their main features of style and traditional type, were essentially "Gothic"—in which were imitated not only the technical qualities of the great artists of the age of Memling and Mabuse, but even, to a certain extent, the architecture, costumes, and ornamentation of past centuries. The new art was that of the court and great cities, and of learned connoisseurs, who then began to abound; but it is evident that, side by side with it, the devotional feeling of the Peninsula at large, caused the old models to be clung to with a prescriptive permanence not unlike that of the Byzantine Greek art of Mount Athos itself."

No. 27.

Morales. "*El Divino.*" (*Luis de Morales.*) *Born at the beginning of the* 16*th century, died* 1586.

Head of our Saviour at the Column. On panel. Height 1 *ft.* 9 *in., width* 1 *ft.* 5 *in.*

A head or buſt of our Saviour, (down to the waiſt,) bound with a rope to the column, at the time of the flagellation.

The great reputation of Morales has mainly accrued from his renderings of this particular ſubject, and of the different verſions or repetitions of it by his hand, there is probably no more perfect or more finely preſerved ſpecimen than the preſent example—it was acquired in its priſtine ſtate in 1865, *in a houſe at Salamanca, in which city it had probably remained ſince the period of its execution.*

Morales was born at Badajos, in the province of Eſtramadura, and his artiſtic career ſeems to have been paſſed in that province and the neighbouring one of Salamanca, and in Portugal—it is in thoſe diſtricts of the Peninſula, where alone his works are now to be ſeen "in ſitu" in churches and convents. The traditional high repute and value of this Maſter's productions in Spain have rendered his works in private hands ſo rare, that the recent "provenance" of this picture from the diſtrict in queſtion is in itſelf ſomewhat remarkable.

No. 28.

Domenico Theotocopolo, called "Il Greco."

Chriſt driving the Money-changers out of the Temple. An elaborate compoſition of many figures. On panel. Length 2 *ft.* 9 *in., height* 2 *ft.* 2 *in.*

The ſcene paſſes on the ſteps and terrace of a portico of the temple, an inner hall of which, of Corinthian architecture, leads from it and forms the background on the right; more on the left, through an arcade, a view of the city is obtained, in which campaniles and the façades of palaces of Venetian architecture form the leading features, giving it the appearance of an actual viſta on the grand canal of Venice. In the centre of the compoſition, our Saviour is ſcourging the crowd with thongs; around, diſpoſed in various pictureſque attitudes, and in energetic movement, are numerous figures of buyers and ſellers with their wares: the foreground is enriched with various animals, amongſt which may be noticed rabbits, fowls, a cage full of doves, a kid, and a red-legged partridge, all admirably painted, apparently from nature. The deſign of the entire architectural background and acceſſories of the portico is of fine Italian ſtyle, ſomewhat in the manner of Palladio, and the perſpective arrangements and execution of the details, are of correſpondent excellence. Domenico Theotocopolo, a Greek by birth, Venetian by artiſtic education, and, finally, a naturaliſed Spaniard and "capo ſcuola," was one of the moſt original and remarkable profeſſors of the great cinque-cento period; poſſeſſed of true genius, this high gift was often daſhed and

mingled with extravagance, which has sometimes even been imputed to madness; but the intelligence and ceaseless activity, which Greco manifested during a long life, seem to preclude the possibility of his having been either really insane or designedly eccentric, and clearly he was not personally the wild rhapsodist, which some of his works would seem to indicate.

On the whole perhaps, a parallel case may be found in modern English art. The admirable early and mature works of Turner are, in fact, not more widely different from the formless absurdities of his later time, than are the various pictures of Il Greco from one another. There is, however, this difference, that the uncertainty and eccentricities of Greco, seem to have been manifested at intervals all throughout his career, whilst those of Turner only arrived at a climax in his later years. It is recorded, indeed, that at an early period of Greco's life in Spain, about 1580, *his picture of San Mauricio, painted for the Escurial, for Philip II, excited in that royal connoisseur mingled feelings of admiration and something like angry suspicion, that the painter, undervaluing the royal capacity for the appreciation of art, had designedly counted on astonishing him by an audacious novelty. Philip, however, seems finally to have formed a just estimate of this extraordinary artist, when he intimated that occasionally, in certain qualities, Greco was the equal of Titian, whilst at other times he fell below the level even of a mere provincial dauber.*

After careful and continued study of the works of Il Greco, including his principal pictures "in situ" in Spain, the writer is inclined to endorse this opinion. As a painter or colourist, he believes, in fact, that Greco is entitled to rank with Titian, Paul Veronese, Tintoretto, Rubens, Velasquez, and Reynolds; that is, on a level in this particular respect with the greatest representative names in art.

Il Greco seems to have been of mature age when he came to

Spain (before 1577). The Spaniſh art writers ſtate, that he was a pupil of Titian, but the internal evidence of his works ſeems rather to ſhow that his artiſtic chief and model was Tintoretto. It is, in fact, much more likely that he was actually a pupil of the latter great artiſt than of Titian. Il Greco died in 1625, at a very advanced age, in a poſition of opulence and univerſal reſpect, facts, which, conſidering the eccentric ſtyle and ſtrange inequality of ſo many of his works, ſpeak ſtrongly in favour of the refined and diſcriminating taſte of the patrons of art in Spain during his age.

At all times, and in all countries, however, the works of this Maſter will appeal to the artiſt and true connoiſſeur with an imperative voice, whilſt it is perhaps equally certain they will always remain "Caviare to the multitude." In the dim twilight of Spaniſh churches and convents there are ſtill ſcores of weird-looking canvaſſes of Il Greco, which the uninitiated obſerver paſſes over with wonder and bewilderment, the grim angular figures and draperies, and the flickering unreſt of all the details, affecting him almoſt as would a harſh tumult of diſcordant ſounds. But to the poſſeſſor of real art appreciation, a cloſer examination of even theſe unpromiſing ſpecimens, reveals paſſages of admirable harmony, which he will dwell upon as on ſweet muſic heard fitfully amidſt the howlings of a tempeſt. Il Greco's ſtyle is altogether peculiar and indeſcribable. It is, however, in many reſpects like that of Tintoretto, being diſtinguiſhed by a ſimilar rapid "bravura" execution, powerful jewel-like colouring, but, at the ſame time, careleſs drawing; but Il Greco's gamut of colour is very different, and eſſentially his own. Unfortunately, many of his works have ſuffered from the ſame cauſe, which has deteriorated nearly all thoſe of our own Sir Joſhua Reynolds, namely, the abuſe of the Venetian practice of ſuperficial glazing, the pure and brilliant, but too attenuated ſurface tints, having too often, in the lapſe

of time, almoſt vaniſhed away, revealing again the black and white ſolid under-painting.

As regards the peculiar quick, ſtreaky handling of Greco, the lightning-like rapidity of his bruſhwork, has been likened by a recent French writer, to the claſhing of ſword-play.

It is one of the greateſt glories of Greco, that his ſtyle exerciſed a powerful influence on a ſtill greater artiſt than himſelf —Velaſquez—for the matured and perfect ſtyle of Velaſquez, (notwithſtanding all that is recorded by his doating father-in-law, Pacheco), was undoubtedly founded rather on the works of Il Greco, than on thoſe of his obſcure pupil, Luis Triſtan. Velaſquez, in fact, ſeems to have been prepared, by a ſight of the ſecond-hand qualities revealed in the works of Triſtan, which he became acquainted with at Seville, to appreciate the far higher characteriſtics of Il Greco, whoſe works he probably afterwards ſaw, for the firſt time, on his arrival in Madrid.

The admirable manner of Velaſquez is, indeed, in a great meaſure, foreſhadowed in the preſent picture of Il Greco; many paſſages of it might, indeed, be ſuppoſed to have actually proceeded from the hand of Velaſquez in his happieſt mood.

The finiſhed eaſel pictures of Il Greco are as rare as his portraits and large church pictures are, on the contrary, numerous. The preſent work is in his fineſt and entirely rational manner, and it is, without exception, the moſt excellent ſpecimen of the maſter, of its kind, which has yet fallen under the notice of the writer, either in or out of Spain. It may be noticed that the Madrid Gallery contains no example of its claſs. It is in perfect preſervation, and retains its original beautiful carved and gilded wooden frame, doubtleſs deſigned by the artiſt himſelf; the picture alſo bears the uſual ſignature of the maſter in Greek characters as follows, "ΔΟΜΗΝΙΚΟ ΘΕΟΤΟΚΟΠΟΛΟ KRHCO."

Salting. 2526.

No. 29.

Velaſquez (Don Diego Rodriguez de Silva y Velaſquez.) Born at Seville, 1599, *died in Madrid,* 1660.

Portrait Study from the Life. Half-length Figure of a Young Child, and the Head of a Serving-man. Life ſize proportions. Canvas. Height 2 *ft.* 5 *in., width* 1 *ft.* 11 *in.*

The child, a young girl about three years old, is ſeated before a table, on which is a ſilver plate containing grapes, ſhe holds out ſome of the fruit in her left hand, whilſt the right hand, ſketched in, or indicated only, is graſped and held in place by a man, apparently a ſervant, who bends over her with an air of reſpect. The head only of this figure is completely terminated; the drapery and acceſſories being rapidly and dexterouſly ſketched on the canvas in brown and white.

It is impoſſible to be miſtaken as to the ſubject and intention of this picture; it is ſimply a maſterly ſtudy from the life, doubtleſs the portrait of the infant child of ſome noble Spaniſh perſonage (perhaps one of the painter's own children), and in the exuberance of his artiſtic power, Velaſquez choſe to depict alſo the ſerving-man, occupied in amuſing and keeping the child quiet during the operation.

The two great repreſentative artiſts of Spain are unqueſtionably Velaſquez and Murillo, and their names are houſehold words throughout the entire world. In Spain, Velaſquez has

always occupied a position of incontestable predominance, and in the art circles of Madrid, it is only amongst strangers, that there is ever any question of placing Murillo on the same level of appreciation with him. The respective styles, and the entire bent and direction of these great artists, are, however, so very different, as to render it difficult to institute a comparison betwixt them. Murillo usually painted ideal religious subjects, his "genre" pictures being, in reality, exceptional productions; whilst Velasquez, on the contrary, devoted himself almost exclusively to secular representations. Velasquez, notwithstanding the apparent ease and rapidity with which his works were executed, in reality produced very little, whilst, on the other hand, Murillo was one of the most fertile of artists—it is, perhaps, not too much to say, that the pictures of Murillo now extant are at least ten times more numerous than those of Velasquez. It does not follow, however, that Velasquez was really a less ready painter than Murillo. The great reason for the comparative scarcity of his works is, that, almost from the beginning of his mature period, Velasquez became an employé and court favourite, so that, unfortunately for the world, painting thenceforth ceased to be the sole business of his life. But the avocations of Velasquez in the great world, undoubtedly influenced his art in a sense favourable to its natural bent, whilst Murillo, whose genius would, perhaps, also have shone more brightly in secular subjects, was, by his position and surroundings at Seville, bound down to the service of the Church, whose fatal prescriptive requirements remained a dead weight on his genius. It is in any case a fortunate thing, that Velasquez devoted himself to the pictorial eternalizing of the men and women of his day and sphere of life, hence, mainly, the charm of truth and freshness so vividly stamped on all his productions. His principal works, in fact, like the immortal creations of Shakespeare, are replete with such an intense and vivid

realiſm, that as long as the world endures, and they remain in evidence, they will probably commend themſelves to the obſerver in as complete earneſt as at the firſt moment of their production. The pictures of Velaſquez have this in common with photographs, that they impreſs the mind with ſuch a powerful ſenſe of actuality, as almoſt to ſuggeſt to the beholder, in their after remembrance, the having aſſiſted at the viſible paſſages of human action repreſented. At the ſame time, with all this conſummate naturaliſm, his works are replete with ineffable beauties of ſtyle, "ſtyle," moreover, in itſelf infinitely various, for it is ſcarcely too much to ſay, that there are no two pictures of Velaſquez painted in exactly the ſame manner; conſtant progreſs from firſt to laſt, in fact, is viſible in them, and almoſt every work of the maſter marks a diſtinct and onward ſtep in his career.

The principal pictures of Velaſquez ſtill reſt where they were executed, namely, in Madrid, and with one exception, the Boar Hunt, in our own National Gallery, the writer believes there is no capital picture of the maſter elſewhere in Europe. Moreover, except the pictures in the royal collections in Madrid and at the Eſcurial, there are no works of Velaſquez of any note left anywhere elſe in Spain. It would be very deſirable to eſpecially examine and catalogue the authentic pictures of Velaſquez, as, in the caſe of other great maſters, they are confounded with the productions of pupils and imitators. There is, moreover, a further element of uncertainty in the fact that there are alſo a certain number of "repliche" of his genuine works by pupils, but apparently retouched and worked upon by the maſter himſelf, and alſo a few original compoſitions commenced by the maſter and terminated by ſcholars. So infinitely ſuperior, however, are*

* *The large picture in the Vienna Gallery, repreſenting the family of Velaſquez, is, in the opinion of the writer, the work of his mulatto freedman, Juan de Pareja.*

the authentic works of the maſter to thoſe of all his followers, that whoever has once thoroughly ſtudied his works in Madrid, will have no great difficulty in deciding on the genuineneſs of pictures aſcribed to Velaſquez. In regard to this matter, it ſhould be noted, that whilſt Rubens formed a Vandyck and a Jordaens, that is to ſay, ſcholars almoſt on the ſame level of power with himſelf, the followers of Velaſquez were ſingularly weak, at beſt but ſecond-rate copyiſts. It is, however, neither more nor leſs than diſtreſſing to the "aficianados" of Velaſquez, to find that nine-tenths even of lovers of art, judge the maſter either from inadequate, or entirely falſe points of view; that is, from the meagre enſemble of ſoi-diſant originals in the public and private collections on this ſide of the Pyrenees, of which, perhaps, the greater number even, are by his pupils and followers —Pareja, Del Mazo Martinez, and Carreño.

The picture now in queſtion, like ſeveral others of Velaſquez, is left partly unfiniſhed. It is, to a certain extent, different in ſtyle from any of his other known pictures, but the affinities to other of his productions, which it clearly manifeſts, ſeem to point out almoſt its exact place in the ſequence of his works. This ſeems to be betwixt the "Aguador de Sevilla," in the Duke of Wellington's collection, and the "Borrachos," in the Madrid Gallery (or it may even have been produced ſhortly after this laſt-named famous work). The "Aguador," as Cean Bermudez obſerves, is an early production; it was doubtleſs executed at Seville, ſeveral years before Velaſquez' firſt viſit to Madrid (in 1622). The preſent picture, at all events, ſhows a great advance on that work. The writer is diſpoſed to refer it to about the year 1623, in which year Velaſquez finally ſettled in the capital.

It was obtained from the collection of the late Earl of Clare.

No. 30.

Alonzo Cano. (1601-1667)

The Virgin in Glory, ſurrounded by infant Angels. ("*Concepcion de la Virgen.*") *Canvas. Height* 4 *ft.* 8 *in., width* 3 *ft.* 7 *in.*

The Virgin, with long flowing hair, her hands folded in prayer, and clad in blue and white drapery, ſtands on clouds, amidſt which are three cherubs' heads. Four infant angels, two on each ſide, bearing flowers and other emblems, flank the figure in the lower part of the picture. The background is a glory of ambient light. This particular ſubject ſeems literally to repreſent the Aſcenſion of the Virgin to Heaven; but in Spaniſh iconography it is intended as a viſible ſymbol of the Immaculate Conception.

If the works of Alonzo Cano were as well known out of Spain as thoſe of Murillo, they would probably ſoon attain to very ſimilar eſtimation—Velaſquez, as has been ſaid, ſtands unapproachably apart. If Murillo can be characterized as the Raffaelle of Spain, Velaſquez the Titian, then Alonzo Cano is the Michael Angelo of the Peninſula; not only becauſe, like the great Florentine, he was an equal adept in the three ſiſter arts, painting, ſculpture, and architecture, but becauſe he was unqueſtionably the greateſt maſter of deſign, that the Spaniſh ſchool produced. In this reſpect he tranſcended both his rivals, and apart from the quality of Spaniard (it ſhould be here noted that, like Murillo, he never went out of Spain), he was a really great and fertile draughtſman. Cano was the contemporary and friend of Velaſquez; born two years later, he out-

lived Velaſquez ſeven years. After a ſomewhat troubled career in the capital, Cano finally ſettled down again in his native city of Granada—became a prieſt or prebendary of the cathedral, and from about 1650 *to his death, in* 1667, *he ſeems to have tranquilly occupied himſelf in the production of devotional pictures and ſculptures, for his own and other churches and convents of the city.*

It is unfortunate, that there are but three notable pictures of Cano in the Madrid Gallery, and theſe are entirely eclipſed by the impoſing array of important canvaſſes of Velaſquez and Murillo. Cano's fineſt works, in fact, ſtill remain where they were originally placed, mainly in the churches and convents of Andaluſia. The fact that his talent was diffuſed and diſtributed over ſo many different vehicles of art, affords alſo an element of diſparity in judging of the relative ſtation of this artiſt. It is, at all events, impoſſible to acquire an adequate idea of his productions out of Spain, and not eaſy to do ſo in the country itſelf. His pictures, which alone need now be brought in queſtion (there is much to be yet ſaid and written about this notable artiſt, from general points of view), occupy an intermediate poſition betwixt thoſe of Velaſquez and Murillo, that is, they diſplay analogies of ſtyle and points of reſemblance with the works of both theſe maſters: this influence of his great contemporaries being, as might be expected, the moſt ſtrongly marked in the productions of Cano's later time. The picture now in queſtion illuſtrates this reflex influence;. in the brilliant execution and clear ſilvery colours, may be ſeen the example of Velaſquez, whilſt the affinity which the general ſtyle and aſpect of the picture bears to the pictures of ſimilar ſubjects by Murillo, is no leſs viſible. Cano's works diſplay a peculiar idealiſed elegance of deſign, and Parmeganeſque grace, ſometimes bordering on affectation, but, nevertheleſs, very pleaſing and ſeductive. In the ſomewhat lengthy proportions, and the ſmall, elegantly drawn extremities of

his figures, moreover, a further and perhaps ſpecific reſemblance to Parmegiano may be noticed.

The preſent picture was obtained in Granada in 1863, *in its priſtine condition, it having been procured a few years previouſly from the celebrated Franciſcan convent "Del Angel" in that city, where it had doubtleſs remained undiſturbed in its original frame (which it ſtill occupies), ever ſince the period of its production (probably circa* 1660), *for there can be no doubt that it is one of the works produced in Cano's retirement at Granada. Cean Bermudez, vol. i. p.* 223, *writing at the end of the laſt century, gives a liſt of the works of Cano, then extant in the Convento del Angel, and in all probability the preſent work is the picture there mentioned as "un Quadro con la Virgen en un rompimiento de Gloria," hung at the ſummit of the ſcreen of the choir.*

The writer is not aware of the exiſtence of any authentic notable picture of Alonzo Cano, in any public gallery out of Madrid.

No. 31.

Murillo (Bartolome Eſtéban). Born 1618, *died* 1682.

Chriſt after the Flagellation, conſoled by two Angels. Canvas. Length 4 *ft.* 10 *in., height* 3 *ft.* 5 *in.*

Our Saviour in the nude, with a white linen cloth round his loins, is kneeling in a ſemi-proſtrate attitude, his hands ſtretched forth towards his robe, of dark purple and mulberry colour, which lies on the ground. On the right two beautiful

angels, with flowing hair, clad respectively in white and dark purple brown drapery, and with mottled wings, look down upon him with a mingled expression of sorrow and adoration. On the opposite side, in the obscurity of the background, is seen the column of flagellation with a cord hanging from it, and on the ground near it the rods of the tormentors.

The general characteristics of Murillo are better known than those of any other Spanish painter, and this country, after Spain, is richer in his authentic productions than any other; but the pictures of Murillo in England are nearly all of his later period, the taste of English collectors having fastened itself almost exclusively on those executed in his soft and somewhat sketchy later manner—that which the Spaniards call his "estilo vaporoso." In the Peninsula, more particularly in Seville, however, admiration is almost in equal measure bestowed on the productions of a rather earlier period of the painter,—on the masterly works executed in the strong and manly phases of style, which denote the combined influences of Ribera and Vandyck.

Although the works of Murillo do not manifest the same constant mutations of style (in the sense of progression) as those of Velasquez, it is yet sufficiently easy to assign his pictures to their respective epochs, with at least approximate certainty, and the present work is unquestionably one of those executed not long after Murillo's return from Madrid, probably about 1650*; it affords, in fact, a typical example of what is known in Spain as his "Vandyck manner."*

This picture was acquired, towards the end of the last century, by Desenfans, the collector of the pictures which now form the Dulwich Gallery. Desenfans seems to have been one of the most active importers of pictures of the old masters into England, during the troubled period of the great continental revolution; he had, moreover, an official position as

Consul for Poland in England, and in his double capacity of consul and picture-dealer, he was commissioned to form a collection of pictures for the King of Poland, Stanislaus Augustus Poniatowsky, a well-known amateur and patron of art; but Stanislaus died before the pictures could be delivered, and the partition of Poland ensued, whereupon they were thrown on Desenfans' hands. Upon this, in 1802, *he exhibited them in a great room in Berners Street, with a view of selling the collection in detail, and he issued a catalogue raisonné in two volumes,* 8vo. *numbering nearly* 400 *pages. The greater part of the pictures there described are now in the Dulwich Gallery, but a certain number appear to have been sold either during the exhibition, or subsequently.* The present picture figures as No.* 47 *in that catalogue, and is described as follows, "Christ after Flagellation." "The painter offers us, in this truly moving performance, the Saviour of the world, reduced for our sins, to the abject condition of a vile culprit, naked and trembling, and in the most excruciating torments, yet that dignity and sweetness, that patience and resignation with which the Son of God went through the whole of his passion, are so well expressed in his countenance, that our feelings are the more worked upon at the sight of such humility and goodness. But the wise and religious artist, who no doubt was affected himself by his own work, has taken care to relieve us in some degree, for at the very moment that, fatigued and exhausted, the tyrants have left our Saviour in the utmost misery, he has, like another Parmegiano, and with no less power, introduced two celestial beings, two fervent angels, who are comforting Christ, and sympathising with his pains. It was, as is well known, on subjects of devotion that the devout Murillo excelled." At a more recent period this picture found*

* *Desenfans died in* 1807, *and bequeathed his pictures to Sir Francis Bourgeois, R.A., who in turn dying in* 1811, *left them to Dulwich College.*

*its way into the poſſeſſion of another eminent dealer, the late Mr. Peter Norton. The peculiar ſubject repreſented is not of common occurrence, and in all probability it was ſuggeſted by a very ſimilar compoſition of Velaſquez, which is alſo now in this country, (in the poſſeſſion of John Savile Lumley, Eſq.)**

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* *The laſt-mentioned fine picture appears to have been one of the earlieſt productions of Velaſquez after his arrival in Madrid (circa* 1623)*? It was acquired by Mr. Lumley, whilſt Secretary of Legation in Madrid. The ſubject of both pictures is identical, and though their treatment is very different, there is ſufficient reſemblance betwixt them, to render it moſt likely, that one was the ſuggeſtive type or original of the other.*

PICTURES BY FLEMISH, DUTCH, AND GERMAN MASTERS.

No. 32.

Meiſter Stephan of Cologne. (*Flouriſhed during the earlier years of the* 15*th century*).

THE *Salutation of the Virgin. Painted in oil on panel. Height* 9 *in., width* 7 *in.* (*Including the moulded border*).

The ſcene paſſes in the ſleeping chamber of the Virgin, a ſmall ſquare room with a bed in the background, occupying almoſt its entire width. On the left is ſeen the half-opened door, near it a rail with a long towel thrown over it, and a wooden ſhelf with three ſmall pewter veſſels, behind the bed a braſs rod croſſes the room, from which hangs a ſcarlet curtain, drawn half-way acroſs; in the foreground, on the floor, are a wooden box or coffret, and a jug apparently of blue and white Italian majolica ware, containing a bouquet of purple and white flowers, and a red earthen flower-pot, with a quaintly

cut box, or small fir-tree, growing in it. The simple interior, with its furniture and accessories here described, doubtless faithfully represents the modest bed-room of a German maiden of the beginning of the 15th century. The Virgin, seated on the right, appears to have been engaged in her morning devotions, she is clad in brilliant ultramarine blue coloured drapery; her long hair falling down on her shoulders, on her knees she holds an opened book, and her hands are slightly lifted in an attitude of momentary surprise. On the opposite side, the angel, represented as a beautiful youth, kneels on one knee, he is clad in a white alb or surplice, over which is a cassock of brilliant scarlet colour, lined with green. His large outspread wings are white within and deep ultramarine without; in his left hand he holds a golden sceptre, and his right is uplifted in the attitude of annunciation. His rich golden hair is bound with a wreath of red and white roses; in the right-hand upper corner of the composition is seen the face of the Almighty Father, surrounded by clouds, and from it golden rays are projected towards the Virgin, in the midst of which is seen the Holy Spirit in the form of a white dove. The picture is painted in oil colours, but in brilliancy and lightsomeness of colour it recalls the pure and splendid tints of the early Italian tempera paintings. The exquisite childlike beauty of the two figures, and the religious feeling, which the entire composition respires, suggest a comparison, or rather, a more or less direct connection with the works of Fra Angelico. The picture is in its primitive frame, a moulded border, carved out of the solid oak panel, and it was originally one leaf of a folding diptych.

There is, perhaps, no more interesting chapter in the history of the revival of painting, than that furnished by the works of the early Cologne masters, of whom the painter of this picture was the greatest; and yet but little is known of Meister Stephan,

except what is furnished by his few works, which still remain to us. His greatest monument is the celebrated triptych or altar-piece in Cologne Cathedral, known as the "Dombild," or "cathedral picture." That splendid performance places its author on a level with the greatest European artists of the early 15th century period; it seems, in fact, to unite the very different art characteristics of Fra Angelico da Fiesole and the brothers Van Eyck, for it has the beauty and intense religious expression of the saintly Florentine, with a great measure of the realism and wonderful technical perfection of the Flemish masters.*

The "Dombild" has been celebrated ever since the epoch of its production, and it is interesting to note, that it is to Albert Durer, whom we owe the only indication we have of the name of its author, for in Durer's journal, still extant, he has recorded that, when he passed through Cologne, in 1520 or 1521, he paid "two weisspfenninge" to get the picture (a folding triptych), which, as he says, "Meister Stephan, of Cologne, made," opened for his inspection. Besides this picture, there are at Cologne (in the public museum), several other more or less important works by the same hand, or by contemporary followers, and the public galleries of Frankfort and Darmstadt each contains a picture by Meister Stephan; these and the present work are all that the writer can recall to mind. This picture was acquired in London from the miscellaneous gatherings of a dealer, brought from Frankfort.

Although there seems to be no doubt that it is by the same hand as the "Dombild," it appears to be somewhat earlier in date, and there would be no improbability in referring

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* *He is said to have been named Stephan Loethener or Lochner, and to have been born at Constance, but it is at least doubtful if this Stephan and the great painter of Cologne were one and the same person.*

it to the very earlieſt years of the 15th century, or indeed to the end of the 14th century. Both this miniature performance and the great pictures, are painted in oil colours, with a technique as mature and perfect as that of the Van Eycks, and it would of courſe be very intereſting to determine whether to the works of Meiſter Stephan, or to thoſe of the Van Eycks, the merit of priority ſhould be adjudged. In the opinion of the writer the "Dombild" is earlier than any work of the Van Eycks hitherto noted, but it muſt not be concealed that another important picture at Cologne, aſcribed to Meiſter Stephan,—the Laſt Judgment in the Wallrafs-Richarts Muſeum, ſhows that a certain communication muſt have exiſted betwixt its author and the painters of the famous Adoration of the Lamb, at Ghent. This queſtion will doubtleſs ſoon receive further elucidation, and as an inſtalment thereto, the writer takes this opportunity of alluding to another great work, hitherto undeſcribed, which ſeems to ſhow the influence both of Meiſter Stephan and the Van Eycks, and which, indeed, muſt, he thinks, be actually aſcribed to one or other of theſe great artiſts. This is an admirable panel, in the Muſeum of Madrid, (No. 409,) a rich and elaborate compoſition, repreſenting the Marriage of the Virgin. After repeated inſpection of that picture in ſucceſſive years, and alſo of the Cologne pictures and thoſe of Van Eyck at Ghent and Bruges, the writer now inclines to believe that this Madrid picture is by one of the Van Eycks, moſt likely Hubert, but that it is conſiderably earlier in date than any other known work of the great Flemings; at the ſame time it ſeems to him evident, that it is radically imbued with the influence of the "Dombild" painter, from whence it is reaſonable to infer, that the latter was the earlieſt in the field. This, however, is a matter, which further reſearch can alone concluſively determine.

No. 33.

Roger Van der Weyden (or Hugo Van der Goes). Painted circa 1450.

The Virgin and Child, with St. John the Baptiſt and St. Peter, and Saints Coſmo and Damiano, (the latter apparently portraits of the donors of the picture). Acquired at Rimini, in Italy, in 1860. *Height.* 18½ *in., width* 12¼ *in.*

The Virgin, ſtanding on a ſtep or dais, covered with a Perſian carpet, in front of an altar, on which is a gilded Gothic retable, preſents an apple to the divine Infant, whom ſhe holds in her arms. On the right of the Virgin (left ſide of the picture), ſtands St. John the Baptiſt, holding a lamb, and St. Peter with a key. On the oppoſite ſide, Saints Coſmo and Damiano, the one in the coſtume of a Flemiſh gentleman or merchant of the period, holding an unguent pot and ſpatula in his hands, the other in the ſcarlet robes of a canon or municipal dignitary, holding a glaſs bocal and an opened book. Above the Virgin's head an angel is hovering with a jewelled crown. The background repreſents the choir of a Gothic church.

In the public muſeum at Frankfort is a very ſimilar picture by the ſame hand, but with a different background and other conſiderable variations. The Frankfort picture has been frequently inſtanced (by Waagen, Crowe and Cavalcaſelle, and others). It is aſcribed to Roger Van der Weyden, but it has latterly, by an eminent authority in early Flemiſh art (Mr. W.

H. J. Weale, of Bruges), *been attributed to Hugo Van der Goes. These two pictures are nearly of the same size, and the figures are substantially the same, the saints Cosmo and Damiano being portraits of the same individuals. The background and accessories of the Frankfort picture are, however, entirely different, and less elaborate than in the present one. In the former work the Virgin stands before a canopied throne, or "baldachino," with curtains drawn back by two angels, and at the bottom, in front of the Virgin, is a pot with the flowering lily; beneath, on a fascia or plinth, are three shields, the two side ones blank, the centre one bearing a Florentine lily or "giglio." This Frankfort picture was assumed by Passavant to have been painted for Cosmo de Medicis* (*vide the arms of Florence and the saints Cosmo and Damiano, who were the patrons of the Medici family*). *In reference to Mr. Weales' belief, that the two pictures are by Van der Goes, it should be noted, that that artist passed a part of his life in Italy* (*see Vasari*); *the cause of his migration from Bruges to Florence, having been his employment by Portinari, the wealthy commercial agent of the house of Medici, in Bruges. By him Van der Goes was commissioned to paint an altar-piece in the chapel of the Portinari family, in Sta. Maria Nuova, in Florence, a work which is still extant, and which has great similarity in style to the two pictures now in question.*

The Frankfort picture is about $1\frac{1}{2}$ *inches larger each way than the present one, and the two pictures, though very resemblant, are not in any sense "repliche" one of the other; besides the entirely different backgrounds, all the figures, whilst retaining the same costumes, are changed in attitude. It is, however, a fact that they represent the same persons, the features of all, both real and ideal personages, being identical in the two works; in other words, the difference manifested is just such*

as might have naturally occurred, ſuppoſing the originals of theſe figures to have been living perſonages, grouping themſelves together for delineation, before the ſame painter, on two ſeparate occaſions. The writer is inclined to think that the preſent picture is the earlier one of the two, i. e. the firſt executed, for the Frankfort picture obviouſly ſhows that the painter was acquainted with contemporary Italian art, the baldachino, with its two angels, for inſtance, being a thoroughly Italian motive; whilſt the diſpoſition of the ſhields at the bottom, and the lily-pot in the centre of the foreground, are alſo rather Italian than Flemiſh arrangements. The preſent work, on the contrary, is of purely Flemiſh type in every reſpect. From the fact of its having been acquired in Italy, in its original ſtate (for it had apparently not even been varniſhed for centuries), there can be little doubt that it was exported to that country at the time of its production, and it ſeems a fair inference that it was executed in Bruges, for a Florentine (perhaps Portinari), and ſent by him to Italy, and that the painter afterwards went to that country, and either whilſt there, or after his return, executed the Frankfort picture.

Both Mr. W. H. J. Weale and Dr. Waagen have ſeen and examined the preſent work (the latter very recently), the former unheſitatingly aſcribes it to Van der Goes, and the latter as poſitively to Roger Van der Weyden.

No. 34.

Hans Holbein.

Portrait of a Young Man, ſmall life ſize, "three-quarter" or half-length, the head turned to the right. On panel. Height 1 *ft.* 3½ *in., width* 1 *ft.*

He is clad in a dark green doublet, opening at the neck, and diſcloſing a lining of pale yellow or buff, the ſleeve ſlaſhed and puffed with dull red ſtuff; and he has a dark green or black felt cap on his head. In his right hand he holds a ſmall book, near which is ſeen, in an upright poſition, the ſteel hilt of a large "eſtoque," or rapier. The background is a panel of brown or dull yellow variegated marble, bordered by a Gothic "Cavetto" moulding; the ſhadow from the head projected on this background, denotes it to repreſent the wall near which the figure is ſuppoſed to be ſitting or ſtanding. The perſonage repreſented appears to have been from twenty to twenty-five years old. The face is handſome, and is diſtinguiſhed by an intenſe expreſſion of intellectuality, mingled with ſtern and haughty ſelf-abſorption; the vividly depicted character being evidently that of a high-bred young Swiſs or German patrician—a ſcholar and a gentleman.

The exact reſemblance in ſtyle and ſpecific details of colour, technical execution, &c., with the analogous characteriſtics of ſeveral pictures of Holbein, preſerved in the town muſeum at Baſle, executed in his earlier period before coming to England, indicates, almoſt with certainty, that this portrait belongs to that part of Holbein's career.

In the opinion of Dr. Alfred Woltmann, of Berlin, author of a recent "Life of Holbein," it was executed at the period immediately before he left Baſle to come to England, (circa 1526,) *conſequently at the very zenith and maturity of the artiſt's powers, an opinion which the admirable excellence of the work entirely bears out.*

It may further be compared with the beautiful ſmall portrait of Eraſmus in the Louvre, probably painted about the ſame period. Dr. Woltmann, who carefully examined the picture during a recent viſit to England, made expreſſly to inſpect the works of Holbein in this country, intends to include it in the liſt of certainly authentic works of Holbein, about to be publiſhed in the ſupplement to the ſecond volume of his work, "Holbein und ſeine Zeit."

No. 35.

Lucas Cranach. Born 1470, *died* 1553.

The Temptation. Painted on a circular panel. Diameter $5\frac{1}{8}$ *in.*

Eve preſents the apple to Adam, the pair repreſented in the nude, ſtand amidſt the long graſs of a meadow, under the ſpreading branches of an apple-tree laden with ruddy fruit. In the background are a ſtag and a hind, near a grove or thicket of trees. On the maſſive trunk of the apple-tree is the uſual mark or creſt of the painter, a flying dragon and the date, 1525.

This highly-finiſhed little picture is, probably, one of the moſt refined and perfect productions of the quaint old German maſter.

No. 36.

Peter Paul Rubens. Born 1577, died 1640.

Landscape, with a Shepherd and a Flock of Sheep.

Panel. Length 2 ft. 9 in., height 1 ft. 8 in.

The composition represents a wide extent of open wooded country. On the extreme right is a chateau in the old Flemish style, surrounded by a grove of trees; a brook, beside which runs a road, bordered with pollard willows and other trees, traverses obliquely the middle distance of the picture; and in the foreground, on the left, is a pool of water. On the right is a shepherd seated on a stone, playing his pipe, with his dog beside him, and more towards the centre of the composition a flock of sheep, browsing on the banks of the pool. The sun, on the point of setting behind the distant blue horizon, pours down a flood of golden light on the scene. This beautiful composition was engraved at the period of its production by Bolswert, and it forms the well-known print, No. 18 of the set of Bolswert's landscapes, known as "Les Petits Paysages de Rubens," (see Basan's catalogue.) A "replica," or rather a contemporary school copy of this picture, is in the National Gallery (No. 157).

If these two works were confronted together, the first glance would suffice to distinguish the original from the copy, but there is in addition, decisive evidence to prove that the present picture, and not that in the National Gallery, is the authentic work of Rubens. It may be safely assumed that the contemporary engraving, executed by a pupil of Rubens, and most probably under the immediate direction of the master, was made from the original work, and not from a replica of it, and

on comparing the two pictures with Bolswert's print, it is at once evident, that the print was engraved from the picture now in question, and not from that in the National Gallery. The print agrees essentially with the present work, in every, even the minutest particular, whilst, on the contrary, there are numerous differences betwixt the print and the picture in the National Gallery. Some details to be found both in the print and the present picture, being omitted in the National Gallery copy, whilst others, not visible in either of the former works, are introduced in the latter one. It should be observed, however, that these extraneous details in the National Gallery picture, have been caused by the exaggeration or misconception of details actually existing in the original work (and which are faithfully imitated in the print), and are not in any way independent and intentional variations. A single instance will suffice to show their nature and the bearing of this remark. In all three representations alike, the reflections of the stems and branches of the trees and bushes, which overhang the pool in the left-hand corner, are clearly marked*

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* *It should be noted, however, that the composition is turned in the inverse direction in the engraving, but this is commonly the case, especially with landscape prints, and is owing to the fact of the plate having been engraved in the same sense as the original. Another interesting circumstance should be also noted, it is, that there is a slight difference in the relative proportion of the print and the two pictures (the latter are identical in size and proportion). This has arisen from the fact, that the original pictures of Rubens, from which the entire series of twenty-one prints were taken, were of very various sizes and relative dimensions, whereas it was the object of the engraver to produce an uniform series of prints of exactly the same size. He was thus, doubtless in the majority of cases, under the necessity of compressing or expanding the compositions, as the case might be, or of adding to or taking from, the skies and foregrounds—in the present instance, the picture, exceeding the given proportions in the sense of length, Bolswert has slightly compressed the composition laterally, and also added somewhat in depth to the foreground.*

in its still waters, but in the National Gallery picture, the reflection of one of these stems, has been unconsciously transformed by the copyist into the real stem of a tree or bush, which he has represented as if growing from the foreground bank of the pool. Every indication, however, points to the obvious fact, that the National Gallery picture was copied from the present one, which, moreover, was most probably hung, at the time, in some gallery, at such a height, or otherwise at such an inconvenient distance from the artist, as not to admit of that close inspection of details, which would have enabled him to avoid the minor errors and divergencies now indicated. That the National Gallery picture is not by the hand of Rubens, seems sufficiently evident from the fact, that it is unquestionably a mere repetition of the present picture, and not in any sense a free rendering of it, such as most certainly Rubens himself would alone have made; but after all, the strongest proof is its complete inferiority as a work of art, it is, in fact, entirely eclipsed by the superior power and brilliancy of colour, and more masterly execution of the present work. The National Gallery picture, in short, displays in every part that emptiness, timidity, and want of intelligence, both in the conception and execution of the forms and details, which are infallible marks of the copyist.

The National Gallery picture has suffered very much from the application of the fatal "gallery oil varnish," formerly applied, and a comparison of its condition with the perfect and brilliant state of the present work, which retains its original clear crystalline covering of simple mastic varnish, is alone an evidence of the culpable infatuation which has from time to time determined the so-called conservation of our national pictures.

The National Gallery copy was presented by Lord Farnborough, in 1838. *Smith, writing in* 1830, *notices it whilst in Lord Farnborough's possession, "Catalogue*

Raiſonné," &c. vol. ii. p. 324, *No.* 1212 (*he was evidently not aware of the exiſtence of the preſent picture*), *as follows :—*

"*A landſcape repreſenting a fertile country, of a broken and undulated ſurface, varied by numerous ſmall buſhy trees and a narrow ſtream formed to drain the meadows, and obliquely dividing the foreground. In the left ſide and front, is a ſhepherd, ſeated on a ſtone, playing on a pipe, his dog ſtands by him, and his flock are browſing near; beyond theſe are two trees and a little bridge, and ſtill further ſtands a farmhouſe with a tower, and a church is ſeen in the diſtance. A glowing ſunſet diffeminates its cheerful light and warmth throughout the ſcene.* 1 *ft.* 8 *in. by* 2 *ft.* 9 *in. Panel.* (*Worth* 600 *gs.*) *Engraved by Bolſwert.*

"*It may be ſaid generally of this maſter's landſcapes, that if they do not ſupriſe us into admiration, they never fail to create delight when contemplated with patient attention. This delightful example af his pencil juſtifies this obſervation. Now in the collection of the Right Hon. Lord Farnborough, a picture very ſimilar in deſcription to the preceding, is mentioned in Deſenfans' Catalogue in* 1802, *valued at* 105 *gs.*"*

No. 37.

Rubens. (1577-1640).

An Allegory of Rome Triumphant. Panel. Width 2 *ft.* 1½ *in., height* 1 *ft.* 8 *in.*

The Genius of Rome ſeated on a throne, underneath a tent. One hand reſts on a globe, and the other holds a ſtatuette of

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* *Smith ought to have ſtated that this laſt-mentioned work, an altogether different and inferior compoſition, is now in the Dulwich Gallery.*

Bellona (?) On the right ſide, Victory crowns her with a laurel wreath, and on the other, a lictor holds up a group of ſtandards. Beneath in the foreground, are the wolf, ſuckling Romulus and Remus, and a group of naked captives grovelling in fetters at her feet. On the left, at the foot of a trophy, ſtand two manacled figures of Dacian kings, and on the right, Mars with a thunderbolt in his hand; behind him a led horſe and a crowd of ſoldiers with trophies, &c. This elaborate coloured ſketch, in Rubens' moſt brilliant ſtyle, was, at the end of the laſt century, in the collection of M. de Calonne; it is mentioned in Smith's Catalogue Raiſonné (No. 702). It was No. 30 in the Calonne catalogue, and is deſcribed as "Rome Triumphant, an emblematical coloured ſketch, full of genius and finely coloured."

The celebrated collection of M. de Calonne, next to the Orleans collection, was undoubtedly the moſt important gathering of pictures by the great maſters, which the outbreak of the great French Revolution threw into this country. Monſieur de Calonne was prime miniſter to Louis XVI.: poſſeſſed of great wealth and refined taſte in art, he had aſſembled together a ſplendid collection in Paris. At the firſt outbreak of the revolution, in 1789, he ſent his pictures to England, and placed them in a houſe in Piccadilly, to which he proceeded to build a gallery for their reception. M. de Calonne, unfortunately for himſelf, was afterwards induced to join the emigrant princes at Coblentz, and had to raiſe money on his pictures. This ultimately brought about their ſale by auction in London (in 1795). The principal ſpecimens, however, were then bought in, and a ſecond public ſale of them took place in 1798.

Down to this day there is no better "provenance" than from the two ſales of M. de Calonne's Collection.

No. 38.

Rubens. Born 1577, *died* 1640.

Meleager and Atalanta in a Woody Landſcape, Hunting the Wild Boar. Panel. Length 1 *ft.* 8 *in., height* 10 *in.*

A finiſhed ſketch in colours. On the left Atalanta has juſt diſcharged an arrow at the boar, which is ruſhing forward through a marſh or rivulet; the animal is at the ſame time attacked by numerous dogs, clambering over and under a proſtrate tree. On the oppoſite ſide Meleager awaits the onſet of the boar, ſpear in reſt. In the background a foreſt with three mounted huntſmen ſpurring forwards.

Rubens painted this ſubject ſeveral times, and deſcriptions of ſome of the pictures will be found in Smith's Catalogue Raiſonné. The preſent work may have been a preliminary ſketch for one of the pictures therein mentioned, but the degree of finiſh which it diſplays, and its general importance, render it more likely, that it was a ſmall repetition of the principal part of one or other of the large works—it is entirely from the hand of the maſter, of his fineſt time, and in every reſpect, of inimitable ſpirit and perfection.

In 1795 *it was ſold in the collection of M. de Calonne,* and was afterwards in the collection of John Humble, Eſq.* (1812), *and of Lord Radſtock.*

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* *De Calonne Catalogue,* (*in Buchanan's Memoirs of Painting*), *lot* 19, *deſcribed as follows: "Meleager and Atalanta hunting the wild boar, a finiſhed ſketch, full of genius."*

No. 39.

Vandyck. Born 1599, *died* 1641.

Sketch in Chiaro'-ſcuro. Panel. Length 1 *ft.* 11 *in., height* 10½ *in.*

A long frieze-ſhaped compoſition, in the centre an allegorical figure of Juſtice blindfolded, ſeated on a throne. On the left ſide of this are three ſeated figures of Flemiſh gentlemen, and on the right, three others and a fourth ſtanding behind, all evidently characteriſtic portraits of actual individuals in the coſtume of perſons of rank of the period. The noble and dignified appearance of theſe grave elderly gentlemen, proclaim them magiſtrates or counſellors of high rank, and there can be little doubt, that this ſketch was the project or deſign for a great picture, deſtined to decorate a hall or counſel chamber, probably of the city of Antwerp. It is executed in brown and white chiaro'-ſcuro with exquiſite ſpirit and taſte. There is no record of the picture itſelf having ever been executed. It is evident this ſketch was made in Flanders before Vandyck came to England, probably before 1629.

No. 40.

Jacob Jordaens. Born 1594, *died* 1678.

A Family Portrait Group. Canvas. 3 *ft.* 8 *in. ſquare.*

The painter himſelf, and his wife and two children; life-ſized figures ſeen down to the knees. On the left, the lady ſeated, in a black dreſs with a wide frilled ruff round her neck,

holds a laughing, golden-haired infant, of about a year and a-half old, on her knee; another child, a little girl, of about three years old, ſtands by her ſide, and is playing with the other one. Jordaens himſelf, in a black dreſs, falling collar, and black ſlouched beaver hat, ſtands behind on the left, one hand reſts on his wife's ſhoulder, and the other is outſtretched, with a geſt of diſplay, as if calling the attention of the ſpectator to his handſome children.

In the Imperial Gallery of the Hermitage at St. Peterſburg is a very ſimilar portrait group of Jordaens and his family, evidently painted a year or two earlier than the preſent work; for there is in it only one child (the elder of the two here repreſented), when quite an infant, and in the gallery at Madrid, the celebrated family group of life-ſized ſtanding figures (which though there called the family of Jordaens, more probably repreſents that of ſome Flemiſh ſeigneur) was at all events painted about the ſame time, and in preciſely the ſame admirable manner.

Judging from Jordaens' own age, as he is here repreſented (about ſix-and-thirty), this picture muſt have been painted about 1630, *and taken in connection with the two admirable pictures before-named, with which it is in every reſpect on an equality, it ſhows how infinitely ſuperior, were the early works of this great painter (thoſe produced in immediate connection with Rubens and Vandyck) to the too often coarſe and vulgar productions of his after career. Up to a certain period, in fact, Jordaens was a worthy rival of his two great contemporaries, but, unfortunately, he attained to a great age, and ſoon began to outlive his artiſtic reputation.*

No. 41.

Rembrandt. Born 1606, *died* 1674.

Chriſt's Agony on the Mount of Olives. Panel.

Length 1 *ft.* 4½ *in., height* 1 *ft.* 2 *in.*

On a riſing ground, ſurrounded by a grove or foreſt of weird-looking trees, their fantaſtic branches emerging from the darkneſs, through which, depth after depth may be diſcerned, Our Saviour is ſeen kneeling and bending forward, his hands outſpread in prayer; a radiant angel kneels before him in an attitude of conſolation and ſpreads his large wings over him. At the foot of a tree, on the right, are the three diſciples aſleep. The angel is repreſented in white drapery, with lambent flame-like hair, and is in himſelf the ſource of light. A ray of light alſo deſcends upon the group from on high, and is projected upon it, and on the ground around, ſo that the two figures form the centre of a ſupernatural radiance; from this the light is admirably graduated and reflected on all ſurrounding objects. This moſt poetical and beautiful ſketch may be compared with the celebrated little picture of Jacob's Dream, in the Dulwich Gallery, and was probably executed about the ſame time and under the ſame influences.

No. 42.

Nicholas Maas. Born 1632, *died* 1693.

Autumn and Winter, an Allegory. Panel. Width 2 *ft., height* 1 *ft.* 7 *in.*

A conversation piece of two women. This subject was formerly described as Vertumnus and Pomona, but it is more likely to have been intended as an allegory of Autumn and Winter. It is, in any case, a literal representation of two Dutch women, in the costume of the period, seated on a stone bench in a garden; one, an aged person with her crutch or staff near her, bending forwards and apparently giving earnest advice to a younger woman, who, clad in a red dress and a wide straw hat, listens attentively to her. Betwixt them, in the foreground, is a wicker basket of fruit. Literal "genre" pictures of this kind, seem to have been specially affected, for a short time, by many of the leading Dutch painters, especially the scholars of Rembrandt. The present work illustrates, in a most characteristic manner, the admirable qualities of Nicholas Maas. It is painted with great impasto, and with remarkable breadth and simplicity of style, combined, at the same time, with a massive power of colour and striking effect of light and shade, not to be surpassed even by Rembrandt himself. This picture is signed and dated as follows:—N. MAAS, 1673, *and was therefore painted in the zenith of the painter's career; probably whilst still under the personal influence of his great master. It was obtained from Lord Northwick's collection.*

No. 43.

Zorg (Henry Martin Rokes). Born 1621, died 1682.

An Allegory of Peace. Panel. Length 2 ft. 11 in., height 2 ft. 1 in.

Peace, represented as a beautiful female, clad in a white satin dress, is seated on a magnificent throne, elevated on a flight of steps, strewn over with white lilies. On one side of her is a child playing with a couchant lion, and on the other a wolf lying down with a lamb; beneath, in the foreground on the right hand, is a heap of warlike implements, arms and armour, standards, drums, &c. admirably and minutely painted, and higher up behind the throne, musical instruments of various kinds, opened music books, &c. In front, a crowd of figures approach the deity, and lay offerings before her: in the first rank are male and female peasants with baskets of fruit and vegetables, and behind, soldiers divesting themselves of their armour and weapons. In the background, through an opened door, is seen a smithy with two smiths occupied in turning weapons of war into scythes and ploughshares, and further on in the distance, a man ploughing, and a seaport with shipping. The picture is signed on the right-hand side, "M. Sorgh," and on the opened page of a music book, on the same side, is inscribed "Æ. suæ, (51 ?) 1641," (the latter inscription is rather minute and indistinct) the date 1641, however, seems unmistakeable, and if Zorg was born in 1621, as there seems no reason to doubt, he could only have been twenty years old, and not fifty-one, at the time of the production of this picture. The

ſtrong reſemblance to the ſtyle of Teniers, ſeen in many parts of the picture, moreover, indicates that it was painted in the earlier part of Zorg's career, whilſt ſtill under the influence of the former maſter. On the other hand, it alſo ſhows a ſtrong bias towards the manner of Rembrandt. This very elaborate and highly-finiſhed Dutch picture, was obviouſly one of the maſterpieces of the artiſt, and it is by far the beſt and moſt important production of Zorg, which has come under the notice of the writer. It is not impoſſible, that it may have been painted to commemorate ſome momentary truce, or proſpect of final peace and proſperity, which may have preſented itſelf, at the ſtormy and eventful period in the affairs of Holland, indicated by the date.

No. 44.

Jacob de Bray. Born about 1625, *died* 1680.

Portrait of Himſelf and his Wife. Panel. Height, 2 *ft.* 6 *in., width* 2 *ft.* 1 *in.*

This portrait is a chef-d'œuvre, not only of its particular maſter, but of the great Dutch ſchool. De Bray, though but little known in England, occupies a high rank in Holland, where with juſtice, his beſt portraits are placed on a complete equality with thoſe of Van der Helſt, which, in ſome reſpects of ſtyle, they reſemble. There is, nevertheleſs, an important picture by him in this country (in the Hampton Court collection), being a family group of himſelf and his wife, in claſſical coſtume, as Antony and Cleopatra. The preſent picture is evi-

dently a more mature work than the somewhat affected production at Hampton Court, and in its dignified simplicity of style is as remote as possible from it. The arrangement of the two half-length or bust figures in this picture, is singularly striking and original, the heads being in profile, and conjoined or relieved one upon the other, in the method seen in antique cameos. De Bray appears, in this picture, to be about forty-five or fifty years old, the date of the work was probably therefore, circa 1670-75.

No. 45.

Job Berkheyden. Born at Haerlem 1643, *died* 1698.

Interior of the old Bourse at Amsterdam, with a brilliant sunlight effect. The quadrangle is filled with a crowd of merchants, amongst whom are several Jews, and Turks, or Armenians. Signed in the right hand lower corner, "J. Berkheyde." Panel. Height $9\frac{1}{4}$ *in., width* $7\frac{1}{4}$ *in.*

This striking little picture, executed with the breadth and force of Rembrandt, and with a largeness and simplicity of manner peculiar to the elder of the brothers Berkheyden, has all the vivid reality of a photograph.

Obtained from the Leembruggen collection, at Amsterdam.

No. 46.

Gerard Berkheyden. Born at Haerlem 1645, *died* 1693.

Interior of the "Old Church" at Amſterdam, with many figures. Canvas. Width 1 *ft.* 6 *in., height* 1 *ft.* 3 *in.*

This picture, formerly aſcribed to Emmanuel de Witte, certainly bears great reſemblance to the pictures of ſimilar ſubjects by that maſter; it is, however, undoubtedly by Gerard Berkheyden. Both the Berkheydens ſeem to have been ſtrongly influenced by the ſtyle of Emmanuel de Witte, who, as the earlier artiſt, may perhaps, in a certain ſenſe, be held to have been their maſter. All three painters died within a few years of each other, and were in contemporary practice at Amſterdam. Gerard Berkheyden's pictures are often enriched with figures by his brother Job, but the ſpirited groups in the preſent work, recall the manner of Adrian Van de Velde, and as it was the frequent practice of that great painter to execute figures and animals in the pictures of other artiſts, it is not unlikely that the figures in this picture are by his hand.

No. 47.

Ary de Voys. Born at Leyden 1641, *died* 1698.

Head of a Young Man. On Copper. Height $6\frac{1}{4}$ *in., width* 5 *in.*

Head or half-length figure of a young man, with long flowing hair, and a small mouſtache, placing his hand on his boſom. He is clad in a ſlate-coloured ſilk morning gown, with a waiſtcoat of ſilver grey tiſſue. The animated expreſſion and attitude of this handſome young gallant, ſeem to indicate that he is addreſſing a complimentary ſpeech to a lady. The picture is ſigned in the right-hand upper corner, "A. d Vois fe."

No. 48.

François Milé (or Milet). Born 1644, *died* 1680.

Hiſtorical Landſcape, with the Flight of Ahab. Canvas. Length 4 *ft.* 1 *in., height* 3 *ft.* 1 *in.*

This able painter ſhould, in the opinion of the writer, diſpute the palm with Gaſpar Dughet, as to which was the greater follower of Nicholas Pouſſin, and the preſent "grand hiſtorical landſcape" is certainly a chef-d'œuvre of the maſter. It was deſcribed as follows by Dr. Waagen, when in the collection of

Mr. Wombwell: "*The grandeſt features of nature—Alps and glaciers, ſeen under the aſpect of a thunderſtorm—are here wrought up into a very poetic whole: the execution is alſo ſpirited and careful.*"—*Art Treaſures, vol. ii. p.* 310.

No. 49.

Jehan Clouet (Janet the elder). Died about 1541.

A three-quarter Portrait of Eleonora of Auſtria, queen of François premier. Life-ſize, on a dull green background. Panel. Height 2 *ft.* 4½ *in., width* 1 *ft.* 11 *in.*

The queen is looking towards the left; ſhe holds an orange in her hand. Her coſtume is in the Spaniſh faſhion, viz. black dreſs with wide ſleeves, richly embroidered with an interlaced pattern of ſeed pearls and gold braid, ſlaſhed and puffed with white ſatin. She wears a magnificent necklace of large jewels, and alſo a rich jewel on each ſhoulder; a ſtring of pearls hangs down upon her ſtomacher. On her head ſhe has a flat black cap or bonnet, with a net or caul of gold tiſſue under it; the cap, which is worn on one ſide, is richly adorned with jewels, a very large pendent pearl being conſpicuous. A ſimilar portrait, wearing the ſame dreſs, the hands alſo holding an orange, but with variations in the details, exiſts in the Magniac collection at Colworth, Beds; and another portrait of this queen, with ſtill greater differences, is at Hampton Court. In this laſt-named picture, the hands are in another poſition,

and hold a letter. A small portrait* (15½ *in. by* 12 *in.*) *was also in the Bernal collection, No.* 926 (*see engraving in the Bernal catalogue*). *This last-named example, although in the main resembling the Hampton Court picture, differs from it in some details of costume. A fourth example of the smaller size, but of less merit and in bad preservation, is in the possession of Don Valentin Carderera, in Madrid. From the writer's recollection of it, he believes this last to be a replica or copy of the Bernal picture. It is curious that in the wardrobe account or inventory of Henry VIII.'s possessions, made in the first year of the reign of Edward VI.* (1547) (*MS. Harl.,* 1419, *in the library of the British Museum*), *amongst the pictures in St. James's Palace, occurs, "A table of the Frenssh Queene Elonora, in the Spanish arraye, and a cap on her head with an orange in her hande (sister of the Emperour)." The mention of the orange shows that the picture could not be the one at Hampton Court, and the probability, therefore, is that either the present picture, or that at Colworth, is the work once in St. James's Palace.*

Eleonora of Austria, daughter of the Archduke Philippe d'Autriche, and sister of Charles V. was born at Louvain in 1498, *married first, in* 1519, *Emmanuel, King of Portugal, who died in* 1521, *leaving her with two children. In* 1530 *she was married to Francis I.; this union having been stipulated by Charles V. as one of the conditions of the liberation of Francis from captivity. Becoming a second time a widow, in* 1547, *she retired first to the Low Countries, and afterwards to Spain, where she died in* 1558.

Eleonora was niece to Catherine of Arragon, queen of Henry VIII. and it is reasonable to presume that this portrait, sup-

* *The superscription of this letter in the Spanish language is as follows: "A la Xpianissima y muy poderosa señora la Reyna my señora."*

posing it to be the one formerly in St. James's Palace, was sent as a present to the English Court, on the occasion of the marriage.

M. de la Borde notices the small Bernal picture in his work, "La Renaissance des Arts à la Cour de France," Additions au tome premier, p. 633, *and also the Hampton Court picture; but he does not seem to have been aware of the existence of either this or the one at Colworth. It is interesting to note the curious variations which distinguish these portraits one from another. The head is substantially the same in all of them, whilst the disposition of the hands, and the details of costume, are different. It is probable that the queen sat to Janet for one only of these pictures, but it appears equally certain, that the rich dresses and jewels were placed at the disposition of the artist, and that he arranged them for representation, more or less differently on each occasion. In the present instance it is evident that every detail of the elaborate costume must have been leisurely and laboriously copied from the actual object placed before the painter. The superior finesse and delicacy of execution and general excellence of the present work, gives it, at all events, a good claim to be considered (in reference to the other portraits quoted) as the original or primary type.*

Jean, or "Jehan" Clouet the elder, was a Fleming, probably from Brussels; he settled in France, and married the daughter of a goldsmith of Tours, became "Peintre ordinaire et valet de chambre" to François I. and seems to have died in 1541. *He was the father of the better known, but perhaps less excellent portrait painter, François Clouet, surnamed "Janet." Contemporary with Holbein, he occupied much the same relative position at the Court of France, that Holbein did in that of Henry VIII.; and there is every appearance that these two great artists were acquainted with each other's works, and were mutually influenced thereby.*

For information on the Clouet family of painters, see De la Borde, "La Renaissance des Arts à la Cour de France," vol. i. pp. 1 to 37, and pp. 79 to 150, and also "Additions au tome premier," pp. 565 to 595, and pp. 629 to 661. Also, Catalogue of the Colworth collection, p. 122, by the present writer (privately printed), 1862.

No. 50.

François Porbus (or Pourbus) the younger. Born 1570, died 1622.

Bust Portrait of Isabel de Bourbon, daughter of Henri Quatre and Marie de Medicis, when princess, afterwards first wife of Philip IV. of Spain. Height 1 ft. 9 in., width 1 ft. 6 in.

This princess, the sister of Henrietta Maria (queen of our Charles I.) is represented as about seventeen or eighteen years old; she wears a splendid court dress of white satin, embroidered with gold and large pearls, and is decorated with a profusion of jewelry (pearls and diamonds): the background is a flat crimson curtain or screen.

The younger Pourbus was descended from a family of painters settled at Bruges. He went to Paris when young, and ultimately became the fashionable painter at the Court of Henri Quatre. Although inclining to hardness, his portraits are distinguished by brilliant lightsome colouring, and patient truthful elaboration, which, as in the present instance, when displayed in the treatment of celebrated personages arrayed in the splendid costumes of their day, gives to his works a special interest and value.

From the Bernal collection.

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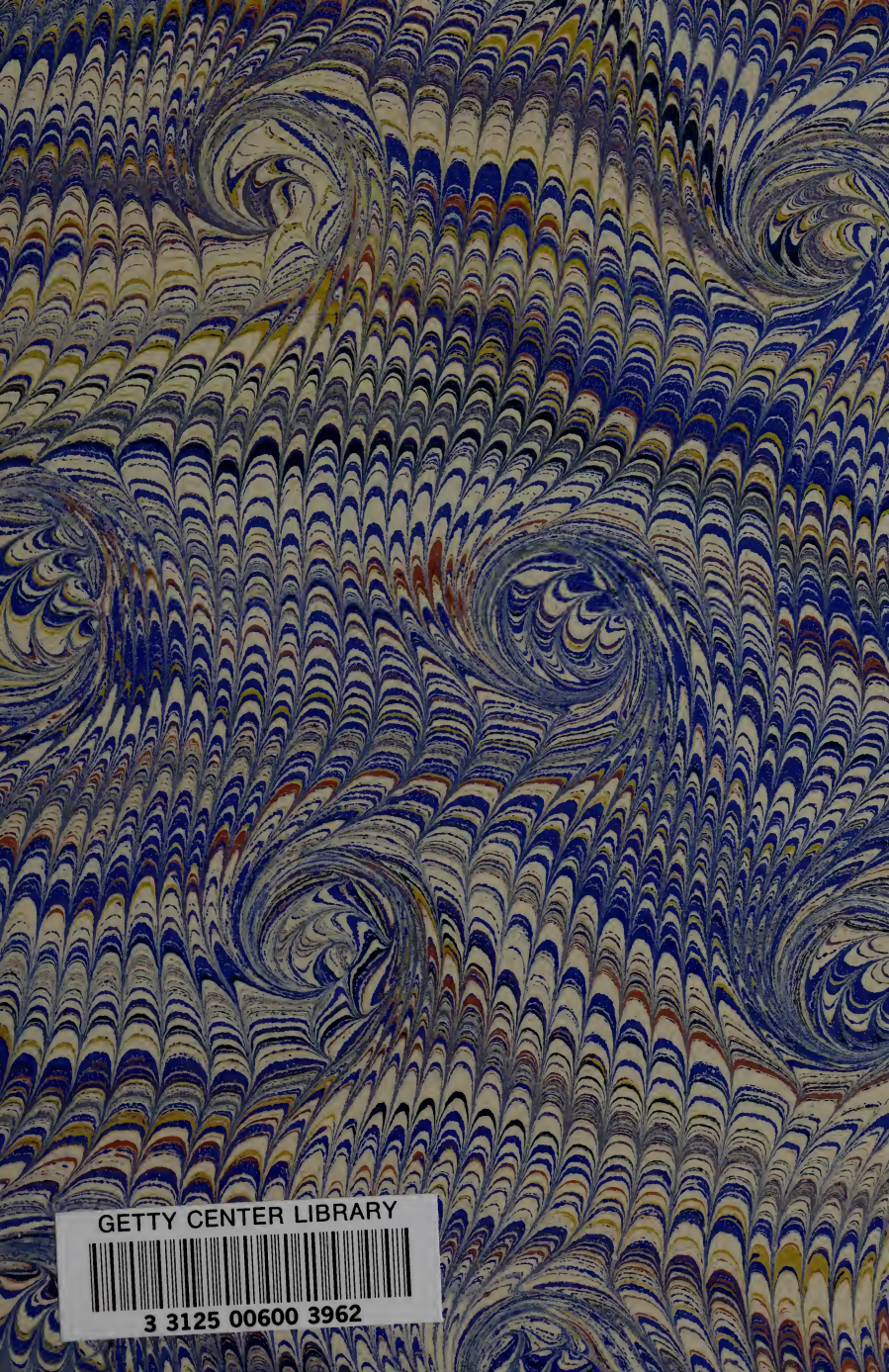
Shortly after issuing this Sir J.C. Robinson had a sale in Paris. Vaez visit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